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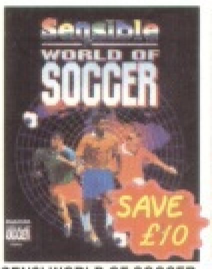
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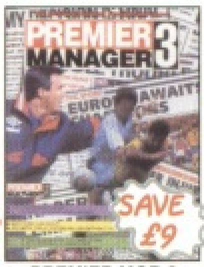
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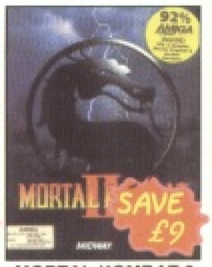
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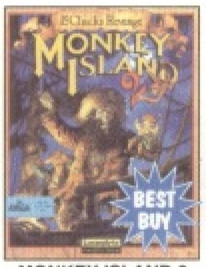
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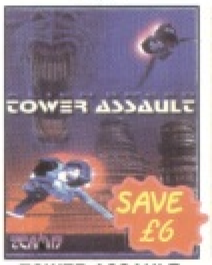
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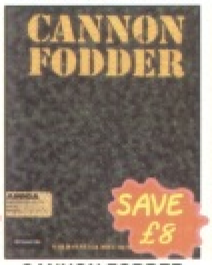
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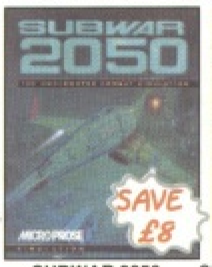
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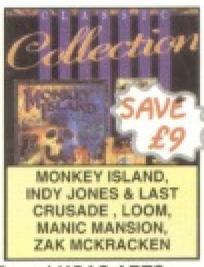
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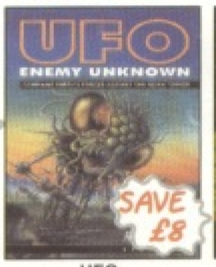
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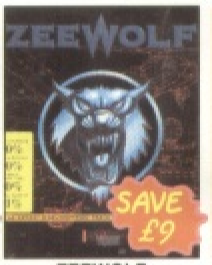
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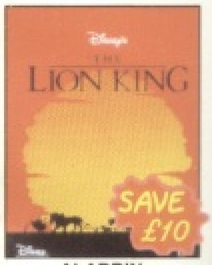
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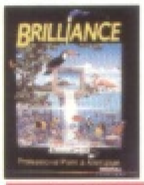
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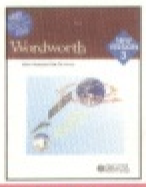
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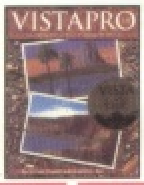
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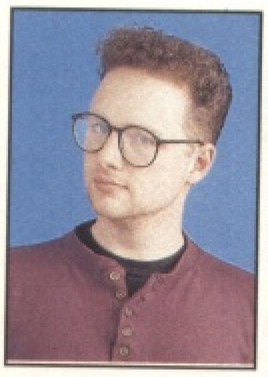
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The One Coverdisk Returns, Diskxpress, Unit 7, Willow Court, Bourton Industrial Park, Bourton-on-the-Water, Gloucestershire GL54 2HQ. Remember, any coverdisk problems sent to us will remain unanswered. So, er, don't.

Get well soon, Leachy.

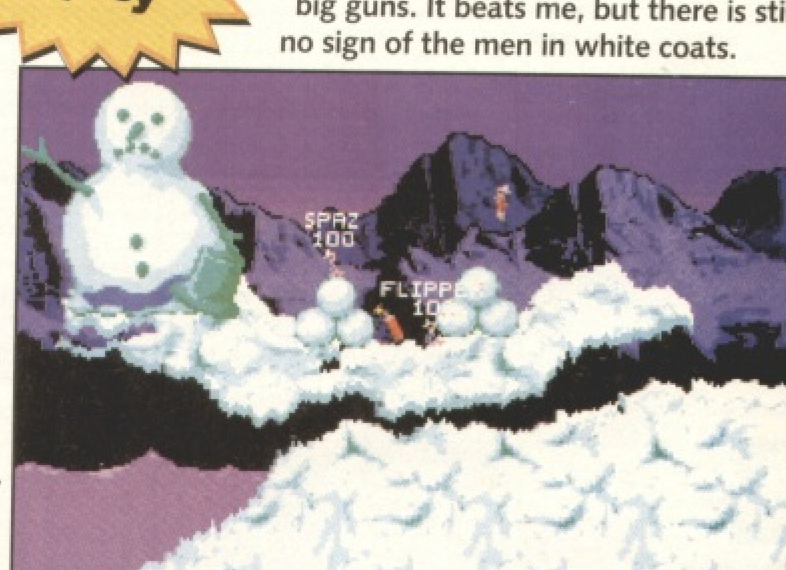
conte



Despite Commodore's rather battered and bruised, not to mention metaphorical torso lying low once again this month, there is at least one company willing to plough everything it's got into good old ship Amiga — Team 17. And everything it's doing, we've covered this month in a huge great Yorkshire pudding of an extravaganza. We've got Worms (doh!), we've got Alien Breed 3D, we've got… ooh, everything. And not only that, but the sun's shining too, as Spring hoves its rather sizeable head into view through our newly-opened curtains. So we're all happy, gay, and a good deal prettier than last month. And what's that I hear? Hark, it's a pair of Crested Grebes mating in Harry's new beard. Mais oui, mes amis, due to boredom during illness, our old man, er, river, has joined Chief Goatee Matt in the almost-there facial hair stakes. A cue for new photographs, perhaps? Write in and tell us what you think. 'Til next month, then…

Andy Nuttall,
editor.

Page 81 is clutching a posy

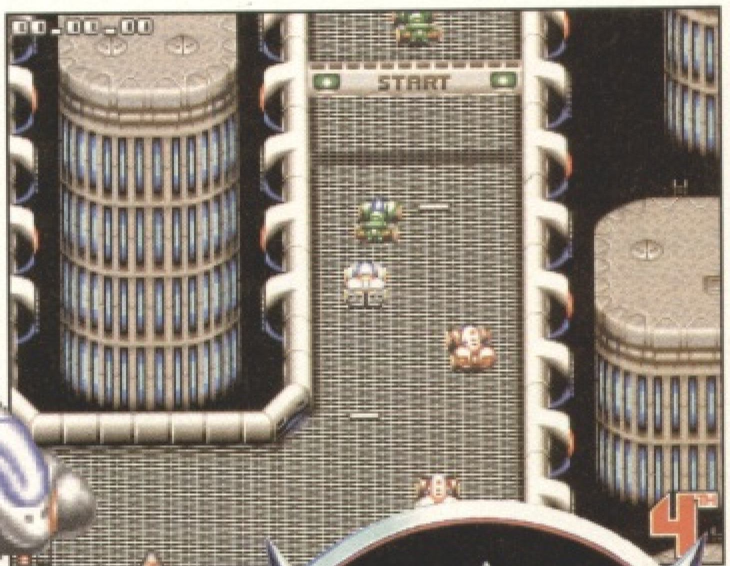


nts

GAMES FEATURED IN THIS ISSUE

ATR....40

'Round and round and round they go, and where they stop nobody knows'. Well actually that's a bit of a lie, because I do know where Team 17 's supercharged space buggies from the planet Rayzing Kaar will stop. On your Amiga. Clever eh?





WIN LOTS OF MONEY!... 82

Design a Zeewolf level! And win £200! The bluebells are exquisite, though admittedly extraneous for those wishing to participate in this competition.

56 UPDATES
Remind me of violets.

58 REPLAYS
Are coursing with nutritious fluids.

62 KILL ZONE
Sticky buds.

74 CLASSIC TIPS
Three shakes of a lamb's tail.

84 PD ZONE
Have you checked your soil's PD yet? Apparently without sufficient PD some plants simply wont grow at all. The buggers.

86 RECOMMENDED
No competition this month either, Juan Mc Guiness from the Isle of Man. But here, just to keep you happy, is precisely the sort of question I used to like to put in: How many days are there in March? — great stuff, eh? How I miss it.

88 THE ELIZA FILES
This month the Fluff with the Guff cornered some poor sod called Marcus Dyson at a party and wouldn't let go of his hand until he promised to read her the entire Enid Blyton canon.

90 NEXT MONTH
I am waving a white flag.

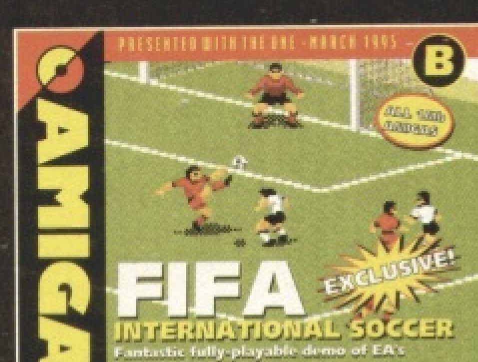
ALIEN BREED 3D....28

Alien Breed's back and this time it's Doom! Ish. Sneak down corridors with an enormous weapon, and blow the naughty aliens away! There's blood! There's tension! There's several JCB scoops brimming with all manner of violent comings and goings — and this is the best bit — it only costs 3d! Hang on... that can't be right. That would only be about 1p, wouldn't it... perhaps the three 'd's are Death, Destruction and Dominoes?



Disks...



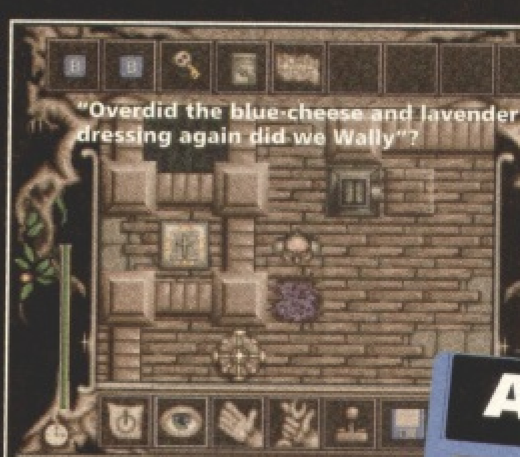


BOOT SECTOR



VALHALLA: BEFORE THE WAR
Vulcan

It doesn't seem that long ago that we were bombarded by the phrase "It's in my pocket," now 'thankfully' replaced with a slightly less annoying "I have it." and "Okey-dokey." And what game am I talking about? Well it's *Valhalla* of course, and though the little bugger annoys the hell out of me, (and our Harry, see page 48) I'm not stupid enough to presume that you don't like a good adventure romp. By crikey.


"Overdid the blue-cheese and lavender dressing again did we Wally"?

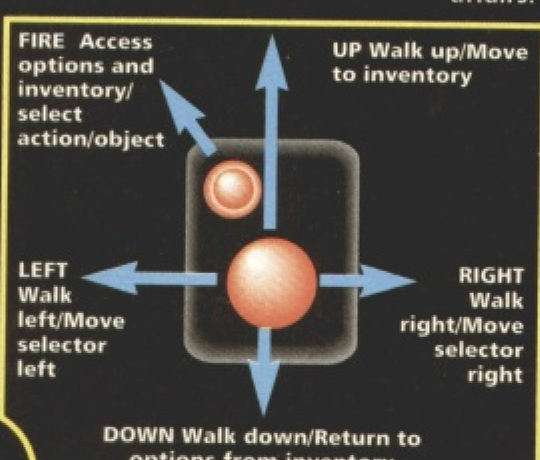


And so it is that we find ourselves presenting you lucky readers with a huge chunk of level three to get your teeth into — full speech and all. In case you're not familiar with the *Valhalla* games, they are, quite simply, 'plod around a lot and solve puzzle' affairs. You control the main character, who must collect and utilise as many of the objects left around as possible. Easy, eh?

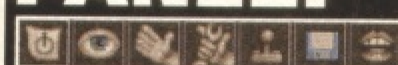
There are a number of characters who can be chatted to; some giving useful information, some leading you off on wild goose chases. Some people will ask for items, some will offer you items. It really is a free for all.

The bar on the left shows your stamina/health, while the right bar shows your strength, both of which can be influenced by particular potions found around the level. Other than that, it all relies on the standard logic found in games of this type, and if I tell you any more I'll be solving all your problems.

Watch out for strength sapping patches in some locations, and think carefully about everything you hear and see. Right then — off you go!



"IT'S IN MY PANEL!"



1. MAP.
2. LOOK AT OBJECT DIRECTLY IN FRONT OF INFINITY.
3. PICK UP/DROP OBJECT DIRECTLY IN FRONT OF INFINITY.
4. USE OBJECT DIRECTLY IN FRONT OF INFINITY.
5. NICE PICTURE OF A JOYSTICK.
6. ACCESS DISK OPTIONS.
7. TOGGLE FAST SPEECH ON/OFF.

WHOOPS!!

Due to the large number of duplicate disks made, the occasional one is as as crap as the sort of Blues music that Harry likes (i.e. very). If you're unlucky enough to get one of these, please except our humble apologies, but PLEASE DON'T SEND THEM TO US! Instead, send then to this address with a SAE for just 28p:

The One Coverdisk Returns,
Diskxpress,
Unit 7,
Willow Court,
Bourton Industrial Park,
Bourton-On-The-Water,
Gloucestershire GL54 2HQ

Once you've done this, Polly put the kettle on, we'll all have tea. If you think your problems can be solved down the phone, call the Diskxpress helpline on (01451) 810788 between 10am and 5pm on weekdays. I feed the pigeons, I sometimes feed the sparrows. It gives me a sense of enormous well being.


"It's in my casket"!

Harry has just returned to the office after a week tucked up in bed, resplendent in a new lookie-likey goatee beard! It is then with some jubilation, that Matt Broughton sits beside his comrade-in-arms once again, and talks crap about our cover disks. Fab!

A — **VALHALLA: BEFORE THE WAR**
Vulcan

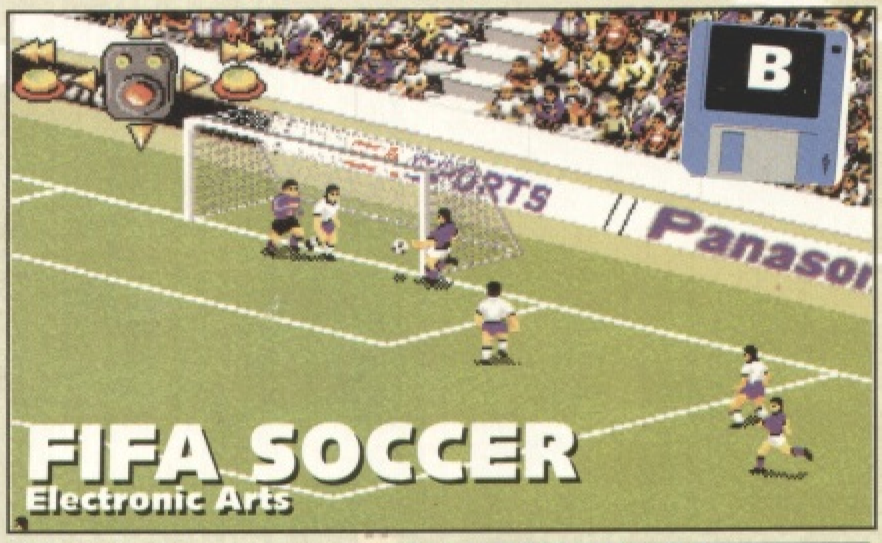
B — **FIFA INTERNATIONAL SOCCER**
Electronic Arts

LOADING YOUR DISKS

1. Blow gently at the cover disk you want to play until, after several millennia, wind erosion causes the disk to fall off into your waiting (if not skeletal) hand.
2. Put the disk down on the edge of a beach near your Amiga until, as the tide changes over a period of weeks, long shore drift pushes the disk into the drive.
3. Hold the Amiga's plug up in the air under a tree until, by the law of averages, lightning strikes you, powering up the machine and loading the superb demo (or *Valhalla*) for you to play. If you survive, that is.
4. Have a jolly dandy time.

The Small Print Bit.

1. Whilst we here at *The One* make every effort to check the coverdisks for all known viruses, we can accept no responsibility for damage caused by viruses which may have escaped our attention. So nah!
2. *The One* and its retailers are not liable for any unnotified changes to the contents of the coverdisks which may, nay might, unfortunately occur. One day.



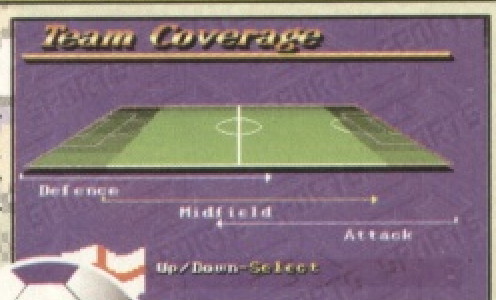
FIFA SOCCER
Electronic Arts

Pass! Shoot! Man on, Gary! Yes, it's football. And what football it is. None of your 'top-down' or 'side-on' views here — whoa no. Only the best in isometric, nay diagonalian action from your super-sexy, soaraway *The One*.

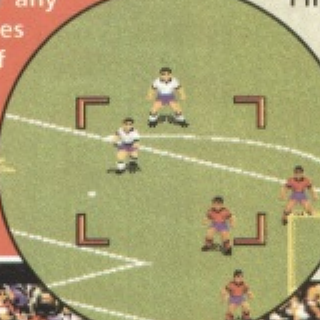
Having just entered the top ten straight in at number two, *FIFA International Soccer* is set to revolutionise safety in the home as we know it. And hey! I'm not just talking rubbish (yes you are. — Andy and Harry). No I'm not. While the kids are playing *FIFA* they won't be burning down the house or taking those drugs. See?

Anyway, we've got a fully-playable, one-player game for you to get your pants into, limited only by the fact that it stops after two minutes play (well what did you expect, a full free game).

The options page is about as obvious as they come, so I'll waste no more time explaining how to start the game, and get straight on with the control method. Have fun.



Dull, dully, dull Dullington Magna, Dullwardly etc.



OUTFIELD PLAYER WITHOUT BALL
Sliding tackle, Header, Bicycle kick, or Barge — Z or fire
Change control to player nearest the ball, or Tackle if near opponent — X
Shoulder charge or Push — C

OUTFIELD PLAYER WITH THE BALL
Shot at goal — C or fire near goal (press and hold for harder shot)
Directional pass — X or fire in midfield (press and hold for harder pass)
Chip/lob — Z

GOALKEEPER WITH BALL
Throw ball to nearest player — Z
Toggle direction box on/off — X
Kick the ball towards direction box — C or fire

GOALKEEPER WITHOUT THE BALL
(Manual keeper only)
Dive for the ball — X or fire (with joystick to direct the dive)

GENERAL CONTROLS
Kick Off — Z, X, C or fire
Penalties — B to change player. Z, C or fire (with joystick for direction). Fine.

PLEASE NOTE: *FIFA* supports two button joysticks and controllers. Button two of the controller replaces key X in the above summary. Got that?





NEWS


Remember No Retreat, No Surrender, Jean-Claude? Well, we do... ha, ha.

GAMES: THE MOTION PICTURE

Battered but not beaten by the bellyflop of the *Super Mario Bros* movie, Hollywood is once again making films based on games.

Come the summer you'll be able to enjoy *Mortal Kombat* with a bucket of popcorn, not a joystick, in your mitts. The finishing touches to the film version of Acclaim/Virgin's bloodcurdling beat-'em-up are being applied now. Should be interesting. There are no big stars to carry the whole thing (just Christopher Lambert from the *Highlander* films and Talisa Soto who was a Bond girl in *Licence To Kill*) while even director Paul Anderson is an unknown (he made the somewhat unsuccessful British film *Shopping*).

The *Mortal Kombat* crew will be hoping to follow the success of *Street Fighter*, which stayed in the US top 10 for a month after Christmas. This one features Jean Claude Van Damme as Colonel Guile, Kylie Minogue as Cammy, and Raul "*Addams Family*" Julia as General Bison. It will be released here at the end of May.

Further ahead there's *Doom* which is in "pre-production" now. That means the film makers are writing a script, but there is still the option to go ahead or scrap the idea. Amazingly, the ultra-commercial, family-friendly Ivan Reitman is behind the project. He's the man behind *Twins*, *Ghostbusters* and *Junior*.

Meanwhile *Myst* is a possibility. Broderbund has commissioned a series of books based on the game and, if they're successful, a movie could follow. Finally there's the ancient Amiga game *Double Dragon*. The story of the Lee brothers has already been released in the US where it was a colossal flop. It will probably go straight to video here. But when? Nobody's quite sure.

MORE CHEAP SHOTS FROM OCEAN

Come and get your luvverly bargains, kids. Ocean is adding four more titles to its cheaplicious Hit Squad label.

In March *Jurassic Park* and *Space Hulk* will reappear on the shelves for the miserly sum of £14.99 a throw. They'll be joined in May by *Cannon Fodder*, while *Syndicate* will be released in June. Ocean hasn't confirmed the price of these two. But they are likely to be in the £15 "neighbourhood", as the Americans like to say.

COMPO CORNER

Yes, as promised, Matt has finally got our competitions sorted out, and so we'd like to present you with the first of what we hope will become a regular feature. Unless, of course, Matt leaves, in which case, everything will just collapse around our ears.

AUGUST Winner of the Psygnosis compo to win , quite literally, tons of games (in fact, Psygnosis' entire back catalogue):
Mr D A Pellow, Keynsham, Bristol

SEPTEMBER Winner of £100 of Quasar vouchers from the Renegade compo:
Lee O'Conner, Totnes, Devon

Runner-up winner of the silly gun-thing that fires sponge balls:
Thomas Woodward, Bredon, Nr Tewkesbury, Glos

Two winners of the Empire compo to receive a UCI cinema privilege pass:
Al Douglas, West Lulworth, Dorset
Steven Proctor, Chester-Le-Street, Co Durham

OCTOBER Ten winners for the Sensi ball givaway:
Mr P Walker, Hessle
Stephen Andrews, Biggin Hill, Kent
Mr Edith Gower, Canterbury, Kent
Paul Wilcox, Guiseley, Leeds
Paul Johnson, Southport, Lancs
Ben Hall, R.A.F. Bruggen BFPO 25
Steve Woods, Eccleshill, Bradford
M Derham, Hemel Hempstead, Herts
Guy Cocker, Filey, North Yorkshire

Well done to all concerned. We'll be catching up on the rest of our lovely winners next month.

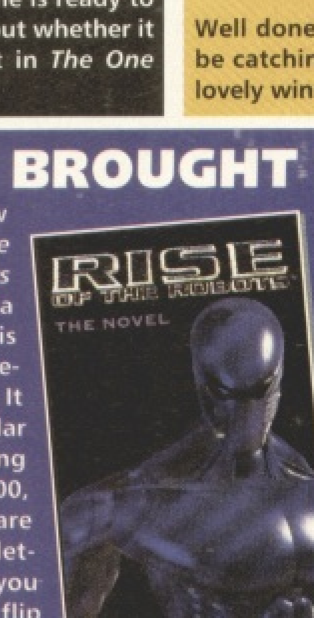
THE MOON'S COMING OUT

When Commodore launched CD32, nearly 20 months ago, one of its keenest supporters was Thalion. The company talked loudly and excitedly about *Ambermoon* and how this most important game was going to do big things on the Amiga CD format.

Since then, though, nothing. Although *Ambermoon* is complete and has been released in continental Europe, Thalion has been reluctant to release the game here. Now, finally, the game is ready to ship in the UK. Find out whether it was worth the wait in *The One* next month.

ROBOTS BROUGHT TO BOOK

There's a new version of *Rise Of The Robots* on its way. Bit of a strange format this one, hardly any gameplay. Let us explain. It comes in a rectangular paper-based casing and there are over 300, er, "pages" which are covered in curious lettering. Apparently you are meant to flip through them until the game runs out on the last "page". They're calling it a paperback.



The *Rise Of The Robots* novel was written by Jim Murdoch, a longstanding Mirage associate who usually writes stuff for the game manuals. His approach to *Rise* was to tell the story of one character — the cyborg he calls Coton. Set in the distant future, Coton is engineered by the sinister Thin Doctor. Only his female assistant senses the tragedy of the human inside the robot armour. The book has just been published by Penguin and costs £4.99.

ZAPPO COMPATIBILITY

Want to know which CD32 games will work on your Zappo A1200 CD drive? More next month.

KEY: 3.0 Boot: No fast memory, Graphics 3.0 ● Fast Boot: Fast memory, Graphics 3.1 ● * Joystick in port 1 ● # Disconnect Mouse ● ∞ Load Workbench first

Alfred Chicken	Mindscape	Okay
Arabian Nights	Krisalis	3.0 Boot
Arcade Pool	Team 17	Okay
Banshee Core	Design	Okay
Beavers	Grandslam	Okay
Beneath a Steel Sky	Virgin	Okay*
Brian the Lion	Psygnosis	Okay
Brutal Sports Football	Millennium	Okay#
Bubba 'n' Stix	Core Design	Okay
Bubble and Squeak	Audiogenic	Okay
Bump 'n' Burn	Grandslam	Okay
Castles 2	Interplay	Okay∞
Chambers of Shaolin	Unique	Okay
Generation	Mindscape	Okay
Dark Seed	Cyberdreams	Okay
Death Mask	Alternative	Okay
Deep Core	ICE	Okay
Dennis	Ocean	Okay
Disposable Hero	Gremlin	Okay
Donk!	Supervision	Okay
Emerald Mines	Almathera	Okay
Fire & Ice	Renegade	Okay
Fly Harder	Krisalis	Okay
Frontier — Elite 2	Gametek	Okay#
Fury of the Furries	Mindscape	Okay





PRIZE AND KICKING

Doesn't time fly? Is it really a year since *Live And Kicking* announced their award for best game of the year? No it's not, it's more like 10 months. But it will be a year come March when the ruggedly masculine Andi Peters unveils the 1994/5 prize.

So far the organisers of the ECTS (the trade show for the video games industry) have yet to announce the nominations. But we at *The One* are prepared to speculate that *Mortal Kombat II*, *Sensible World Of Soccer*, *FIFA Soccer* and *The Lion King* could be in with a shout. And if we're pushed into discussing cartridge and PC muck, I suppose we can grudgingly include *Donkey Kong Country*, *Doom II* and *Sim City 2000* as well. What do you think? Don't write in.

GREMLIN
WITH NO STRINGS...

Gremlin has shelled out big money for a tool which will make their sprites walk like men.

The Motion Analysis system is a tool which films the movements of humans and translates them into 3D computer-generated animation. Optical pads are placed on the body and are filmed by six cameras which relay the movements back to the system. Motion Analysis was pioneered in the sporting field — particularly tennis and diving — to spot weaknesses which could be improved.

Gremlin's James North-Hearn explained the decision: "It's no good having true colour and photo-realistic graphics if they move with all the fluidity of an early episode of Bod." Fair enough, mate.

AKIRA? NOT HERE-A



Here's a reprint of a short fax that arrived in our offices the other day from ICE Software regarding its forthcoming *Akira*:

"To Matt @ The One

First of all, my apologies for messing you around regarding *Akira*.

I am now advised that we are not releasing copies to journalists until our forthcoming trip to the USA.

However as we have already sent you a copy (albeit not received) I am advised that I am allowed to supply you with a copy in you can be review it on the following basis.

Should you feel that the game is not worthy of a score higher than 80% (by the way we are totally convinced of its quality, graphic style and game play) you will hold the review until the next issue and should you decide that it is "rubbish" GF, you will not print a review.

If the above is acceptable I will have a copy with you, by courier, within a few hours."

God Forbid, that we should go against the wishes of ICE. So, curiously, we find ourselves unable to print a review this month. Hmmm, wonder why that is, eh?

..BUT WITH ADDED TRANSFERS

Players of Gremlin's *Premier Manager 3* have the chance to incorporate all the latest transfers, suspensions, bribery allegations and drug abuse charges thanks to the new *Premier Manager Multi-Edit System*.

The program comes on floppy and, when loaded, changes the gameplay of the existing, er, game. It lets players key in changes to reflect the real league. So, now, Andy Cole can move to Man Utd as he has in real life. Only don't buy him, because without Hughes and Cantona the lad will probably freeze. The *Multi-Edit* will be out later this month, priced £14.99.



Premier Manager 3... a stick-ler for realism.

FIRST PERSON FROM CANADA

Think of the things that Canada is famous for. Dan Aykroyd, Michael J Fox, the mousse, John Candy, mounties, Ben Johnson, David 'Kid' Jensen, even snow. You'll notice there aren't too many computer games in there, though. Well, this may be about to change.

Angst is a new product from DEM Software. From their rather excitable description ("beads of sweat roll down your body... terror grips your body") and the fact that this is a first-person RPG, it sounds like *Angst* is a *Doom* wannabe (see page 28 for more).

The action takes place deep in space where an alien invasion has slaughtered every worker on a cargo ship except one. His (your) task is to battle your way out of the maze of hallways to freedom. *The One* will be looking at it just as soon as it steps off the plane.



Kaneda-aaaa! Whoops, sorry. Wrong grab.

SPRING CHICKS

● ...The press release couldn't have looked more unremarkable, but its contents may well blow your socks off. You don't need a joystick or a mouse to access Ultramind's *RelaxPlus* program. All you need is your mind. Yes, *RelaxPlus*, which includes a game called *Evolve*, is played with thought control.

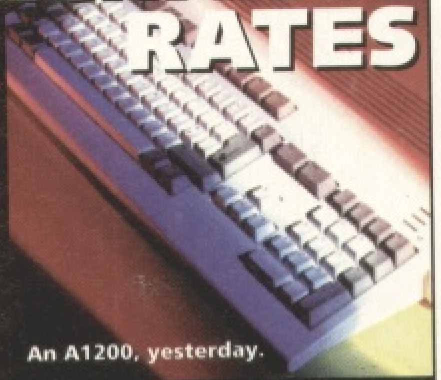
Obviously it's a primitive affair, but the concept itself is utterly extraordinary. The package comprises a bio-sensor which attaches to the player's skin, a receiver which records its signals and a software package. Changes in the player's state of mind (triggered by adrenalin) determine progress through the game. They only do this if the player remains calm.

Originally *RelaxPlus* was designed as a tool to help people control their emotions and stay calm. Eric Cantona should take a look. Now Ultramind is looking to interest games companies in its invention. Sorry about the pun, but it's mind-boggling, ain't it?

● ...A promotion for Gremlin's excellent *Shadow Fighter* had to be swiftly restructured last weekend following tabloid allegations about the alarming cocaine habit of the main attraction, Shadow from top TV show *Gladiators*. Naughty boy. It was all a bit last-minute, but the Gremlin boys and girls managed to unearth a replacement in time, in the form of Shadow's former *Gladiators* colleague Hunter. "At least Hunter's expenses should be considerably less," commented Steve McKevitt, Gremlin's PR bloke. The cheeky little divil...

● ...There's another new cricket game on the horizon, but this one's set to be that bit different. Apparently, it looks a bit like a game from those wacky Sensible guys, despite being released at "a budget price" from Team 17. "It's got small sprites, which are detailed and well-animated," says Team 17's Alan Bunker, It promises to be easy to play, with a very simple control method, and will appear before the start of the new cricket season. That's early summer, for all you cricket virgins.

AMIGA EXCHANGE RATES



An A1200, yesterday.

It's now nearly a year since stocks of new Amigas finally ran out in the UK. Hard to believe 1994 was the first year which had a Christmas without a real home computer to nag for. But, remember, you don't have to buy a new one. *The One* has conducted a massive and far-reaching survey into the going rates for second hand Amigas, by looking in the local paper.

Amiga 500/500+/600

Understandably, there are lots of these around (considering that Commodore claims to have sold over two million here it's little wonder). Prices tend to settle between £100 to £150 depending on the amount of RAM and the offer of peripherals like joysticks. Double the price if you want a monitor as well. Some sellers chuck in plentiful games — you can get a machine with around 100 games for just over £200.

Amiga 1200

No shortage here either. The same sort of rules apply to the 32-bit market, but the base price for an A1200 on its own is between £195 and £250.

CD32

Surprisingly there don't seem to be too many CD32s available. And prices, which start at around £200 (more with games thrown in) seem a little high. But then when these sellers bought their machines they probably cost £299 or even £349.

Sorry regional readers, our figures are all poncy southern softy London prices. We reckon, though, that the damage should be even cheaper outside of the Smoke.

GAMES CHART TOP TEN

HMV LEVEL ONE

1. (1) **SWOS** (Renegade)
2. (—) **Fifa Soccer** (EA)
3. (3) **Theme Park** (EA)
4. (6) **Premier Manager 3** (Gremlin)
5. (4) **Cannon Fodder 2** (Virgin)
6. (2) **Mortal Kombat II** (Acclaim)
7. (6) **Roadkill** (Acid Software)
8. (7) **Tower Assault** (Team 17)
9. (9) **On the Ball** (League Daze)
10. (—) **Delphine Collection** (US Gold)



Ruffian... gob-smackingly... ugly.

TREAT ME ROUGH, IAN

Yes indeedly doodly! And who said the Amiga was dead? (Well don't answer that actually, we haven't got room to print all of the company names.) This, guys an' gals, is a taste of the future. A little platformy thang from Grandslam, *Ruffian* is due out around April time, and features a bloke who can spit around a full 360°. Excellent! Anyway, there's not a lot more to tell you at this stage, but here are some pictures of it to keep you going. Watch this space. Until your eyes bleed.

NEWS STORY "VERY POORLY"

The infamous "Commodore News Story" which has been a regular favourite on these pages for nearly a year is being treated in a clinic for the slimmers' disease anorexia, say close friends and relatives.

It's alleged that the story hasn't put on any weight since last summer, when a morsel of information about a management buy-out put a new spring in its step for a few weeks. Since then the item of news has just wasted away.

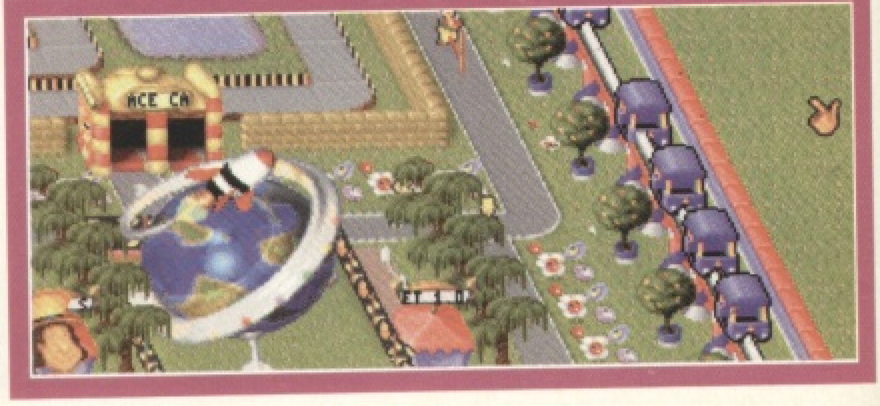
The One has consistently rallied round in support, giving regular updates. But now the pretence has to stop. NOTHING HAS HAPPENED FOR AGES. Even recent information about an investors meeting in NY has failed to halt the lack of interest. The question remains, though: why are you still reading this?

SELLFROG!

Electronic Arts has bought British developer Bullfrog, after seven years of close association between the two.

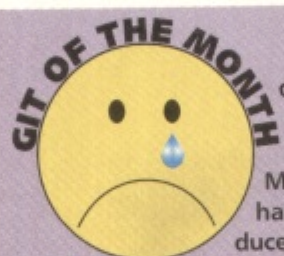
The deal will apparently make Bullfrog worth $45 million. However, the developer won't lose any control — indeed, it is adding to its 45-strong workforce in Guildford, Surrey and may well continue to licence some titles to companies other than EA.

Obviously EA will scoop the profits of Bullfrog's good work. But with the extra cash it has injected we can look forward to more stuff along the lines of *Populous* and *Theme Park*. Hurrah!



Letters

Yes! The One's gone electronic! You can e-mail us, now, at theone@cix.compulink.co.uk. 'Cos we're officially in cyberspace, man, and we look forward to surfin with ya'. This is the information superhighway, and we've all got our Travelcards™. Or, of course, if you're not computer-literate (and if you are, what are you doing reading The One anyway?), you can always 'snail-mail' us at: Letters, The One, 30-32 Farringdon Lane, London EC1R 3AU.



As is traditional with our Git of the Month, we have reproduced the 'winning' letter exactly as we received it, typographical errors, grammatical mistakes, dodgy spelling and all.

CHALLENGED

Dear *The One*

When I saw the cover of your magazine my eye's lit up at the sight of a demo of *Mortal Kombat 2*. I took the magazine off the shelf sand went straight home to play what I knew was going to be a brilliant demo from an equally brilliant game. I didn't bother to read the controls, I didn't even bother to check whether it was compatible, no, I just loaded it up and waited for the title screen to appear.

And what a waste of time that was, Liu bloody Kang! What's the bloody point of of giving your readers a demo of *MK2* if you don't show any of the new players. Instead we're left with Liu bloody Kang, probably the most boring character in the entire game! His fatality move is a lovely little cartwheel, with very little gore.

I'm not asking for a full version — I'm not that stupid — I'm simply asking for a demo that SHOWS, not necessarily lets-you-play, all of the different players. I think the majority would be more pleased to see all the new characters with all of their moves and all the gore than be fobbed off with some crappy demo that might as well be one from the original *Mortal Kombat*.

I'm not finished! In your December issue you said that a three coverdisk version of your mag would cost a whopping £4.95. Why? Other magazines manage to pull it off, and might I say, have a lot more pages. In fact the only thing going for your mag is your sense of humour, which I must say, is very funny.

I can't understand why your magazine has all these readers who are spending £3.95 for a mag that only has two coverdisks and very little else. Perhaps you do have a valid reason for the price needing to be increased, even so, this should give you more incentive to make better use of what little space you have.

Your 'NOT IMPRESSED' reply was, to say the least, very unfair to the writer. Perhaps if he had written it like that 'Bobby' (Git of the Month) I could understand your unfair reply. Mr. C. Cavey, in my opinion wrote that letter very constructively in comparison with other members of the force. This guy even admitted to using bad language himself, so it wasn't holier-than-thou' crap. Not once did he slag off your magazine, not once did he nit-pick, but merely stated that he was unhappy with the misinterpretable phrase. And that it wasn't the sort of message that he wanted his two kids to misinterpret, quite understandably. Instead of agreeing with him and letting the matter lie, you most likely lost a reader. What's the matter, don't you want people to read your mag, maybe you don't care?

I suppose you get kicks out of publicly humiliating people on minor details such as spelling or grammar or punctuation in their letters (I suppose it's only natural). Just remember that the person you humiliate hasn't always got as long as you to write and doesn't have lots of phrases to use. You even get to choose the letters, for God's sake! I think you should be put in your places, after all, anyone can humiliate someone with the amount of time you have. And yet with those advantages you still rely on nit-picking like my old English teacher. I'd like to see you reply to this letter, and yes, that's a challenge!

Knight P Fourwinds
Belfast.

Windy, Windy, (sigh) when will you people learn. The first thing you need to do if you wish to pen an effective letter of complaint, is come-up with some facts. Controversial I know, but believe me, it helps. The Liu Kang fatality on our brilliant MK II *demo involved him turning into big green dragon and biting your head off. And a cartwheel. And there was loads of blood. I think that the problem here is that you're crap at games, mate.*

Nextly, what we said was, that if we did three coverdisks EVERY month, the mag price would probably have to go up to £4.95. We already produce 3-disk issues at least three times a year at no extra cost. So you can't read either, then. Other magazines might 'pull it off', but we're a respectable publication.

Oh, and Mr C. Cavey was a lorry driver, not a policeman, so it is unwise to compare him with 'other members of the force'. Our friendly peeler was in fact M. G. Thomas, who was, it turned out, disappointingly, a bit of a good bloke. And I should have thought that what Old Cavers wished to prevent was his kids interpreting rather than 'misinterpreting' the 'misinterpretable phrase' in question. Not much brain, really, have you Windy old son?

Finally, though it is great fun to publicly humiliate gits like you, it is preposterous to suggest that we have longer to compose our replies than readers have to write their letters. You can take as much (or as little) time as you need to write to us, whereas we are always working to strict deadlines.

May I suggest you seek out your old English teacher and beg his or her forgiveness. Anyone who boasts such manifest contempt for grammar, spelling and punctuation is going to find it difficult to communicate at all, let alone construct a lucid argument in writing. 'Eye's lit up' indeed! You, Sir, are an Arse.

NO REPLY

Dear *The One*,

I am writing to inform you of my disappointment in your coverdisk return service. Recently I purchased your December issue with the *MKII* coverdisk, in fact I bought it on the day it came out. I then rushed home only to find that it did not work. I rushed the disk off, literally in the next post, and have been waiting ever since. I have sent follow-up letters to Diskxpress and received no reply. I have had to return other coverdisks (from other magazines) and had to wait a maximum of 1-2 weeks. I hope you can clear up this problem as it tarnished an otherwise outstanding record in regard to magazine contents and presentation

Adrian Rawlings
Caernarfon.

We agree with you Ade. It's just not good enough is it? I really can't apologise enough. And, I must say I am quite angry with Diskxpress. I know, I'll ring them up and threaten them with the loss of our business if they don't get a new MKII coverdisk in the post to you this very instant. I tell you what, if you haven't received one by the time you read this reply, give me a ring and I will drive all the way to Diskxpress myself, collect the disk and then drive all the way to your house in sunny Caernarfon and hand it to you personally with our love and a big box of chocolates. After all, it's only fair.

SUCKING UP

Dear *The One*,

I would just like to say a big 'well done' for producing an entertaining,

informative and interesting magazine without all the rubbish that most mags have on their coverdisks. I mean, look at all the greats you've had recently, just off the top of my head; *Skidmarks 2*, *Jungle Strike*, *Holiday Lemmings*, *MKII*, *Rise of the Robots*, and every one an exclusive in its own right! My A1200 has been the centre of my Christmas festivities.

Anyway, there seems to be an extremely dubious feeling in readers' letters recently, about whether any more Amigas will be made. Surely no company would be stupid enough to neglect the world's biggest Amiga user base! Certainly not Commodore, which I hope will arrange an MBO in Maidenhead so that we can be sure of the continued production of Amigas in the UK.

My next point is why do people seem to be so biased against software ads in the magazine? I like looking at them; for instance, the *Dreamweb* one must have been the best ad in 1994. Don't people realise that without advertisements, *The One* would be in the £10 price range? Surely no-one wants that!

Also, I was wondering what the best, cheapest internal or external hard drive is for the A1200? It seems to take longer than my old 500 did to load, but is that just because there's more data to load in?

Does anyone remember me from the last issue of *Sinclair User* in the 'Suck up for Software' section? I never received any software for my efforts, and since you are the same company, *Beneath A Steel Sky* or *Super Stardust* would be nice!

Richard Chapman
Ealing

PS. So, why don't you like *Football Glory* much? It's quite good, but *Sensi* lives on!

A number of interesting points there, Dicky, which I have neither the time nor the inclination to answer. As for your cheeky request for a software prize, I think the words, 'fat' and 'chance' sum up what we computer journalists call the 'likelihood scenario' rather nicely.

ASKING FOR IT

Dear *The One*,

It's 2.10 am and I'm writing a letter... oh dear! Over the months there have been many arguments over *Frontier: Elite II*. It seems to me that if you can control your ship you can become 'elite': if not, then you have two choices; have patience and try to master the ship, or give the game away. I have patience and now I'm a General (in the game I mean). What do you lot think?

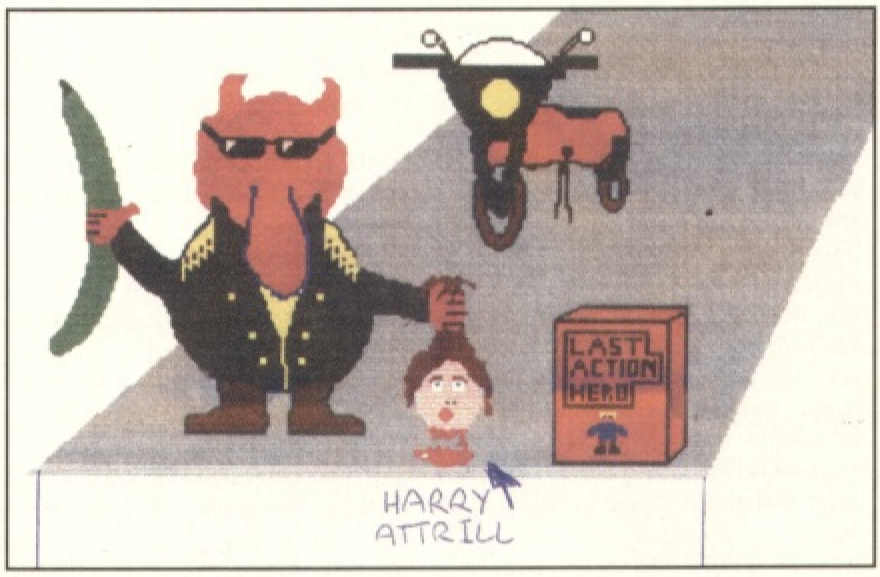
Secondly, how the hell do I get my parents to buy me a 1200 with a printer and *Lightwave* (the rather good 3D program)? They seem to think that because my trusty but crap A500 works, everything is okay! WRONG!! Plus I'm getting stick from my PC-owning friends. Thankyou for reading this stinking pile of John Major.

Gavin 'Debate' Ashton
Yateley

PS. Is there a cheat or something for *Powerdrive*? I'm stuck on Stage 4 with an old, battered Mini. If only I had a Renault (hint, hint).

PPS. Where is *Seek and Destroy* on floppy?

Well, 'Debbie', opinion at *The One* is pretty equally divided about *Frontier*. Both Matt and Andy who have played it quite a lot in their time think that it's an excellent game. They have both attained the much sought after 'Tragic' status, because they are a right pair of 'Saddleworths'. Harry and Jo, on the other hand, having played the game just once between them, think that it is a load of old rubbish and are consequently stuck with the rating of 'Fully Rounded Human Being', because they have got far better things to do with their precious time. As to your other problem, I suggest you try the following: 1) Approach your parents. 2) Ask them for an A1200. Okay?



A RIGHT PAIR OF HERBERTS

Dear *The One*,

Ah'm a wee bit miffed as to yoor referral to me, The Mad Black Pudding, ('Questions', December ish.) as a 'Scots Git'. Noo, ah wid just like tae pint oot tae ye that ye're all a bunch ae... right sorry about my Scottish friend, he has a little bit of a problem with stupid gits like you, and has asked Kilroy The Killer Devil from Toxteth to, well, put the proverbial willies up you. I will do this by selecting each and every one of you for death by way of *Last Action Hero* and Large Cucumber', not a nice way to go as the enclosed picture shows. Just before I depart for my torture chamber (I love being tortured), I would like to ask why you insist on printing the spelling mistakes of the people writing into you. This is not very kind (I'll make an exception for that C. Cavey bloke, and that stupid pirate you had as 'Git of the Month' last April) and say that my hedge-trimmer, Herbert, would just love to come into contact with your collective heads, especially Harry's as Herbert loves a challenge! Well, just enough time to say 'P'uck off C. Cavey and keep up the good work and crap jokes; and remember, you have been targeted for termination!

The Mad Black Pudding
& Kilroy the Killer
Troon & Toxteth

PS. Can you say a hearty 'Hello you pillocks'! to Colin, Neil, Dougie, Mojo and Swotty Ian for me, please Harry, or Herbert will come round and chop off your...

Well, TMBP and KK, at The One, *we reckon that the longer and sillier the pseudonym, the tinier the 'parts' of its ridiculous owner. So no, I will not say 'Hello you pillocks" to anyone dim or misguided enough to number themselves among your friends and what's more, the Messrs Pants, Herbert is not real. A hedge-trimmer, though undeniably useful, is thoroughly inanimate, and therefore quite unlike my pet soup ladle, Mr Killingly Funny, who is unimaginably hard and brutal and very cross with everybody. Now bugger off!*

BBC TWO

Dear *The One*,

Before I bought my Amiga, I had a BBC. One day, it suddenly struck me that there were some bloody incredible games produced for it and they were just rotting away in my cupboard.

Can you remember *JCB Digger*? That wonderful noise it made when a baddie got stuck in a hole? How about *Repton 2*. Superb Puzzler with a little green guy who ran about pushing boulders on ugly meanies. Can any of these games be found on PD for the Amiga, or is there a way of transferring them from a 5¼ to a 3½ inch floppy? Memories, memories — they bring a tear to my eye!

Chris Julian
Chesterfield

You should get together with Matt, Chris. He's always droning on and on about how great all the old BBC games were. Then you could coo and blub together in a corner and swap heart-breaking anecdotes about how stunning Elite was on the BBC. Until of course I killed you. The answer to your other question is, happily, no.

SIDE-BY-SIDE

Dear *The One*,

I was reading the *Chaos Engine 2* feature in the January issue and when talking about split screen two-player mode, you said: 'immediately you stop moving, your opponent can see that your screen has stopped scrolling and will instantly know where you are.'

This problem could very easily be solved. Many PD games have done it — split the screen vertically instead of horizontally — then you can put something between [the players] so that you can't see what your opponent is doing. Look, Renegade, if PD producers can do it with games like *Trick or Treat* and *Transplant* why can't you?

Oh yeah, and another moan, what is up with your screen grabber? In the WiP of *Shadow Fighter*, the screenshots were all... ahem... well, blotchy.

Despite all this I think the mag is great, so keep up the good work lads...

Simon Cameron
BFPO 53, Cyprus

Nice idea Simes, though I should start by pointing out that it is The Bitmap Brothers who are programming the game, not Renegade. Our source tells us that Les Bitmaps did flirt with precisely the sort of split-screen arrangement you describe, but apparently, once all the characters were included, it slowed the action down so much that it started detracting from the gameplay. We are reliably informed, however, that Les Bitmaps are in the process of planning a cunning side-step around this potentially huge doggy-do on the otherwise pristine path towards Chaos 2's *satisfactory completion. Needless to say, the relentlessly probing journos on this magazine don't know what it is.*

I think the word you were groping for to describe the Shadow Fighter *grabs was 'blue'. There was a moment when we thought that we knew what had gone wrong*

with them, but our technical people keep changing their minds and have sent some samples off to some secret lab for testing. And let me tell you, we are all on tenter-hooks here, especially as it looks as if it might turn out to have been somebody else's fault. Hurrah!

EVERY LITTLE HELPS

Dear *The One*,

I am writing this letter in response to a number of things. Firstly I wish to point out that I am an employee of Tesco Stores Ltd, and should therefore stand up for them. However as I feel that Tesco's and everything about it is a big pair of pants, I shall take a raincheck. And no, Mr. Ledbury, by 'pants' I mean crap and not excellent, as you and your 'Yoof Culture' would have me believe.

Secondly I would like to air my views on 'Yoof Culture'. I am not too sure what it is. But if it involves hanging around Off Licences whilst wearing those stupid oversize jeans and hats, and I use the term 'hat' in its loosest form, then the whole concept of Yoof Culture is a big pile of crap. May I offer some advice to those poor, sad youngsters who have become victims of this sad culture. Firstly if you're going to spend money on clothes, then try getting some that fit. Secondly, why not wait until you are 18 before you hang around Off Licences, then you might even get served. Lastly, please go and get a pucking life.

My last point is actually Amiga-related. I own an Amiga 500, and contrary to popular belief, I can still buy good games for it. The only time I wished for an upgrade was when I thought *Theme Park* would be exclusively for the A1200. However, now I own the A500 version of the game and am very pleased with it.

My point is that all those people who moan about Commodore bringing out a new computer as often as Man Utd bring out a new away strip, should chill out a tad. My humble A500 has lived through the birth of the 500+, the 600 and the A1200. Long live long life cream.

Hue Jarce
Springfield

My, Huge, you're a bit bonkers aren't you? I don't think too many people have been moaning too audibly about Commodore bringing anything out for the last few months, unless of course you count the alleged sighting of David Pleasance's willy at The World of Amiga Show. Still, as I they believe they down your way 'every little helps'. Your point about the A500, though clumsily made, is a valid one. We would therefore like you to have this cigar-shaped object, with our compliments.

WELSH ABBEY

Dear *The One*,

You're crap! I'm going to get on your nerves. In the November issue (no, I'm not human) you printed on the contents page 'Yes Page 81 is still rubbish!' It wasn't. It was probably the best page in the magazine. Also you print a section called 'Recommended' every month. It's crap! Do you think we really care what you're favourite games are? Incidentally, in your November issue you insulted the Welsh. I'm Welsh. There are two types of people, those who are Welsh and those who wish they were. Don't say anything about sheep or leeks, or I'll set my stepmother, who is a mafia boss, on you. And you can't say anything about my spelling because it's almost completely perfect, like me. By the way, I wrote this letter on a crap piece of paper because I don't like you, and incidentally, I wear a giant condom...[snip!]

David 'Child of Hell' Hill
Llanwern

PS. I'd rather read *Amiga Action*. Also my envelope is pink to symbolise how weak you are.

Davey-bach. Look you. You're a self-confessed Scree-boy, who'd rather be reading Amiga Action*; who thinks that second page of some* Litil Divil *tips was the best thing in an issue that included, amongst much other excellence, our exclusive! review of Aladdin. So, if anyone is 'Crap!' it's you, boyo. And of course people care what our favourite games are, that's what the entire mag is about... hang on, you're teasing me aren't you, you fettlesome bolt of taffeta? Get thee behind me, thou sheep-stained son of Owain!*

CLEVER CLOGGS

Dear *The One*,

I am writing to you on four points.
1). I am a sad git who has nothing better to do with his time.
2). Amusing as your 'Next month is a cracker!' section was, the idiot who wrote it made a foul grammatical error on the 'Clever Joke Randomiser and Motto Maker'. On the bottom of the wheel was written 'Grumio in Culina Coquebant'. This translates as 'Grumio were cooking in the kitchen', which is obvious cack. It should have read Grumio in Culina Coquebat. Grumio, as I recall, was Caecilius' cook out of the Cambridge Latin Course, Stage 1.
3). Another complaint. The prat who did the screen shots for the *Shadow Fighter* preview had left the colours completely cocked up.
4). Fourthly, finally and most importantly, in response to the *A-Train* Comp, ('Replays', Jan Issue) the 'giant of Be-bop who wrote and composed the memorable tune 'Take the A-Train' was Billy Strayhorn.

Stefan Agaprawicz
Worcester.

Steffi, let's take your all your clever points in the brilliant order in which you make them.
1). Agreed.
2). The idiot who wrote 'Grumio in Culina Coquebant', would be obliged if you could translate the following. into Latin: 'My Toy-boy's trousers have fled into TransAlpine Gaul'.
3). Well spotted.
4). If you think you stand a chance of winning this game after your previous points then you're absolutely Wrrroooaaaarrrrooooorightl Go then, and sin no more.

SATAN'S SAUSAGE

Dear *The One*,

As a self-respecting metal fan, I felt it my duty to complain about the flippant accusation that Black Sabbath's music incites violence and satanic worship in its listeners (Team 17 'Worms' article, News Jan '95).

I wouldn't get 'Paranoid' or anything cause the chances of any 'Evil Woman' or any 'Black Sabbath' 'War Pigs' doing anything drastic, like pushing a pen 'N.I.B' through your eye are very, well, er, small. Though I wouldn't ignore the threat and hide behind a 'Wall of Sleep'.

Sorry if I'm scaring you at all but if you go around taking the (kiss-His Mum) out of the Sabs, you really are 'Killing Yourself to Live'.

Advisary
Destroyer of Kings
Angel of the Bottomless Pit etc
etc, loads more childish nonsense
Somerset

PS Bjork is utter (trite-His Mum again).

PPS Where in the home counties do I write to subscribe.

What are you on about Angelica, my dearest pixie? We mean Satan the dog, Andy's very own pet pooch, a vicious Dachshund and nemesis of all kitten-kind. Mind you, Black Sabbath are/were crap aren't they: 'SOS you hear these words telling you no-ow of my state, I tell you to enjoy life I wish I could but it's too late'. Crap. Not that we don't like a nice bit of metal on The One. Matt likes zinc, Andy is fond of mercury and I just love aluminium. Particularly when it's polished to a glassy sheen.

You can subscribe by contacting our subscriptions people.

COMPLETE GIBBERISH

Dear *The One*,

Complete any game.
Cannon Fodder 2. Completed (2 secs).
Jungle Strike Completed (1.5 Secs).
New style mouse, one shot only.
No monitor,
No Computer,
No bloody house,
£8,500 Post Paid.

Kyle Zachary Gregory
Kirkby-in-Ash

Er...Kylie, have you been sniffing the Airfix polystyrene cement again?

PEEVED STEVE

Dear *The One*,

I am writing because I am a bit peeved about the coverdisks which were on the February edition of your mag. By the way I own an Amiga 500 with a half-meg upgrade and I have had it for at least six years.

Marvin's Marvellous Adventure is an A1200 only game. Doesn't work on my computer. *Shadow Fighter* is supposedly acceptable to an A500. I try the game and it won't load. Is it because I don't have enough memory to play the game? If so, would you please tell us if we need 2 Meg memory or a Reliant Robin to play a demo next time, please, because I think that most A500 owners (like me) will only have 1 Meg.

Could you please tell me if you are thinking of putting A1200 demos on the coverdisks in the next few months because my renewal for your mag is up in March and I will have to think it over if every month I pay £4.00 for a great mag, but no playable coverdisks.

To be perfectly honest I am thinking of selling my Amiga for either a CD32 or the long-awaited Ultra 64. If a CD32 mag gives cover CDs for a newer more powerful machine next in the Amiga line, I will probably put my trust in the Ultra.

Stephen Wakefield
Stourbridge.

PS. Are there any prizes for being git of the month?

Er, I'd normally be answering a letter of this sort with some kind of apology; because we're used, nay, fond of making mistakes on our magazine. But in this case, Stevie, I'd rather like to say 'chinny reckoooon'. For Shadow Fighter doth work rather nicely on an Amiga 500, methinks. A normal, bog-standard one, with 1Mb.

To be honest, we're not actually thinking on putting A1200 games on in the next couple of issues. FIFA Soccer, Valhalla: Before the War, Boo!, Flight of the Amazon Queen... *er, and some others are all coming up, all of which will work on your machine. We always try to bring you the best demos we can — but we can't please everybody all of the time. And just think of the poor A1200 owners out there. Have you spared a thought for them? Eh? Eh?*

Questions...

NOT A GOOD START

Dear *The One*,

I have some questions with which I should like to grace your funky mag (good intro eh?).

1). What are Andy's chances of holding on to the job?

2). Where can I get hold of *Boxing Manager* and *Kick Off 2*?

3). Which magazine does the unmentionable one (Simon) now work for and did he leave of his own accord , (I'm merely curious, I don't actually want to know, you understand)?

4). How many times have you written 'git' this year in *The One*?

5). Are there any Amiga joysticks which work on the PC?

6). Are those coins in Harry's eyes surgically attached, or is he just a nob (or both?).

There, that should fill up some space. By the way, I think that Matt should be editor.

Ned
Great Dunmow

Nice questions, Ned, and what a super way to kick start this month's lively 'Questions' page. Allow me to begin at the beginning.
1.) Fair to middling.
2). A shop.
3.) Simon is still running his West Country fish & chip emporium.
4). Never.
5). No. You'll need to buy a conversion unit, matey.
6.) Both.
Matt thinks he should be editor too, but fortunately nobody pays him any mind.

CD QUESTIONS

Dear *The One*,

I would like to ask your great minds a few simple questions:

1). When the bloody hell are *TFX*, *Mega Race* and *Inferno* coming out on the CD32?

2). Is there a lead so you can connect the CD32 to an A1200 enabling you to use the its disk drive and keyboard. If so, how much is it?

3). Is there a CD32 version of Dreamweb planned?

4). Could you tell me any of the cheats/codes for *Guardian* and *Roadkill* on the CD32.

Chris Hallett
Weymouth

Now call me Doris Stokes, but I'd guess that you, Chrissy, are a CD32 owner! So, now for some nice CD32 flavoured answers.

1). Er... slight problems there, Chris. Neither TFX nor Inferno will ever make it to CD32, you see. Although TFX will be reviewed next ish for the A1200. Good news about Mega Race, *incidentally; it will be appearing in the next couple of months. Probably.*

2). Try First Computer Centre (0532 319444), because they're quite good for leads and stuff. Or so Andy Leaning says, anyway.

3). Empire is 'thinking about it', and they'll be deciding whether to do a CD32 version shortly.

4). No.

CHIPS WITH EVERYTHING

Dear *The One*,

Congratulations on a completely ace magazine, it's well polished and has a full content. I think the price for your mag is reasonable and well worth £3.95 for great demos.

1). I have a few technical questions to ask. I own an Amiga 1500 with 81 meg hard drive (internal) and 6 megs of RAM. Is there any way to get A1200 games to run on it (upgrades, expansions) or a PC emulator, as I know there is one for the A5/600.

2). When I installed my hard-disk, my screen was stretched and I've been unable to see important screen prompts and control bars at the bottom. Is there any way to fix this?

3). Will *Monkey Island 3* be made for the Amiga and if so, will it run on the A5/600?

Daniel Bourke
Insch.

Dan, please don't think that you can get us to answer absurdly technical questions just by buttering us up at the beginning of your letter. It won't work. Well done for noticing that we are full of 'content'. The equally fulsome answers to your questions are, therefore, as follows.

1). No. But, yes you can go ahead and buy a PC Emulator.

2). Buy a new monitor. Or get some qualified person to fiddle about with it inside.

3). There is not, and never will be any such game.

Go on, try a bit of your soft, soapy flattery now, Mr Clever Trousers.

CU JIMMY

Dear *The One*,

I have recently decided that *CU Amiga* is crap and have therefore switched to your excellence. Here are some incredibly hard questions for you:

1). You know, like, there are games like *Lion King* and stuff? Yeah, well they're on the megadrive but they're only on the A1200 as Amigas go. As all Amigas are infinitely better than Megadrives, why the hell aren't they out on the A5/600?

2). Well, you know like there are games that the A1200 can play, but other Amigas can't, well why isn't there a thingy like an AGA chip you could plug into the A600's serial port or something?

3). Several mags say that *Dreamweb* is already out on the Amiga (A5/600 versions anyway), but when I ventured into a retail outlet place, thing, I was told that only the A1200 game was out. Why then, hey, why, hey?

4). Why have you got the same address as *CU Amiga*.

Sam Mullins
Wooler

Nice to have you on board, the infant Samuel, though I should point out that CU Amiga *is not crap, though I understand your mistake. No it is merely all spannery and lab-coaty, which, now you come to mention it, is probably why you'd stand a better chance of getting some serious answers to your questions from them. Still, we'll have a go.*

1). All manner of good reasons, mostly involving the letters A, G and A.

2). Because it wouldn't work, silly.

3). We reviewed the A1200 version. The A5/600 version should be out shortly, with slightly fewer colours.

4). We live in the same house.

CLOWED OF SMOK

Dear *The One*,

Please can you answer my questions:

1). In December's version of your fab magazine I had *Mortal Kombat II*. Somehow Scorpion's name came up on one of the energy bars and all he was was a cloud of smok and went into a error and the same with smoke. He was a clowed of smoke and went into a error why?

2). Is there a CD Rom for the A600?

3). Has Harry had his hair cut?

Kevin Cole
Caterham

At first glance, the content of your first question, not to mention the idiosyncracies of your handwriting led me to believe, Kevin Cole, that you were about seven-years-old and therefore deserving of much indulgence. 'Clowed.' 'Smok.' etc. What charming errors! But, your second question is a bit too sophisticated for one of such tender years. The time has come therefore, Kevin Cole, to be brutal.

1). Smoke should not have appeared in our cover demo, if he did, I suspect that what you had was a bit of daggly code left from the full game. So soz about that.

2). No.

3). Yes. Many times.

FILI AND IN ALL LIKELIHOOD, KILI.

Dear *The One*,

Having just finished the first *Lord of the Rings*, I would like to know when the second *LOTR* will be available, if at all. Also, could you please tell me where I may obtain a copy of *War in Middle Earth*?

Geoff Stryker
Birmingham.

Geoff, by the name of Luthien the Fair you shall have neither The Ring nor me! Don't worry I haven't disappeared, it's just that we don't know the answer to either of your Tolkeiny posers. Fortunately, we do know a bunch of Helpful Elves at Computer Cavern (☎ 01628 891101), (if they haven't legged it for The Grey Havens) who will be able to offer you more er... stuff, than The Shire could er, offer.

AN A1200 OWNER WRITES...

Dear *The One*,

I have a few questions for you.

1). In your January issue you published some cheats for *Bubble Bobble* in 'Classic Tips'. I would just like to say that they don't work. Do you have some that do, and if so, could you could tell me what they are?

2.) Is *Chaos Engine 2* coming out on the A500?

3.) Is *Shadow Fighter* coming out on the A500?

4.) When is *Super Skidmarks* coming out and will it be on the A500?

5). Why isn't *Marvin's Marvellous Adventure* coming out on the A500?

6). I think that not enough good games come out on the A500 nowadays, don't you?

Joe Barnsley
Ashby-de-la-Zouch

Would I be right in thinking that you own an A1200, Joe? Here are some sparkling answers

1). Oh, yes they do. Probably.

2). Yes.

3). It always has been.

4). Yes, any time now.

5). Cos it's too big and was always developed as a 1200/CD 32 game.

6). Yes , I mean no... er, look, as most of the games you've asked about are, or will be available for the A500, I don't think you have much of a point. Do you?



FANCY LEAGUE

BE THE GREATEST FOOTBALL MANAGER IN HISTORY!

WIN! A WEEKEND TRIP FOR TWO TO ANY FOOTBALL MATCH IN EUROPE! PLUS! LOTS OF OTHER MONTHLY PRIZES!

Last season *The One*, in conjunction with Renegade Software, ran a competition, cunningly entitled the Fancy League, to promote Renegade's release of *Sensible Soccer — International Edition*. The competition proved to be so successful — literally thousands of entries all vied for the whopping £1000 top prize — that Renegade wants to do it all over again this season. And because it coincides nicely with the incredibly successful *Sensible World of Soccer*, so far selling 101,000 copies in six weeks, staying at number one in the charts for five of those weeks, Renegade wants to give away even bigger prizes!

The main prize is a superb weekend for two people at any football fixture in Europe; but there is also a brilliant monthly prize of a full official team strip of your choice to be given away to the best manager each month. Yes, beginning with the May issue of *The One*, and continuing for the next three issues, we'll be keeping a check on the performance of each Fancy League manager, and we'll be printing a top 50 league table.

Every month all 22 teams will play 14 matches (this is the Fancy League, after all!) with each team played by members of Sensible Software, Renegade, *The One* and *CU Amiga* magazine. Oh, and Dominik Diamond. Probably.

At the end of the three month period, each and every team will have played 42 matches each, making up a full season — so there's a lot of work ahead for the club managers. But all you have to do is make up the best team possible, given £17 million to spend, from the 22 club teams listed. It's more difficult to make a good team than it looks — but remember that generally, the more expensive a player, the better he performs.

Remember: although the results begin in May, you need to get your entry in by April 3rd at the latest!

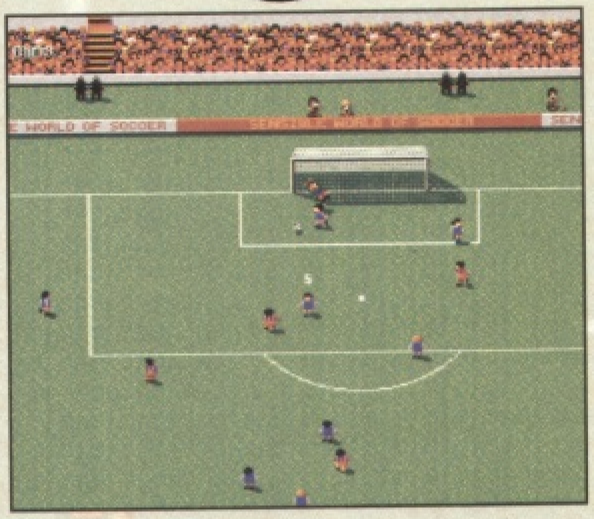
HINTS AND TIPS

Choose attacking midfielders for their goalscoring abilities. Scoring goals is the only way midfielders can gain points.

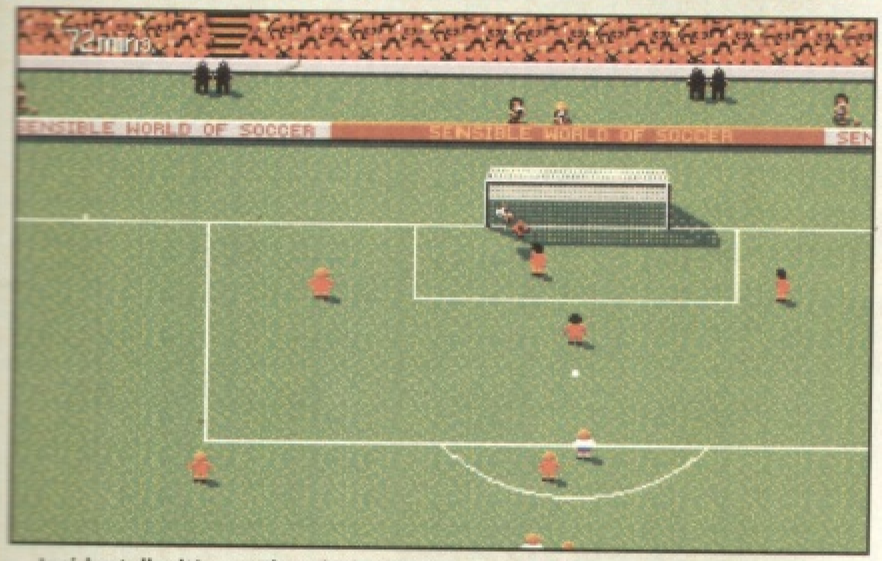
Defenders should be chosen with their team in mind, rather than their value. Each defender loses points every time his team concedes a goal, so it's worth bearing in mind the entire team's capabilities. To help you choose a team, if you look below you'll find one favoured by Jon Hare of Sensible Software. You could always enter this yourself, of course, but remember that in last year's Fancy League, Jon's team, We Luv U Englund, came but fourth from ten. So we're sure you could do much better!

Jon Hare's example team:

Luis Henrique	G	0401	Bra	£3M
Stig Inge Bjornebye	D	1216	Nor	£650K
Paolo Negro	D	1112	Ita	£550K
Dave McPherson	D	1812	Scot	£1M
Miguel Lasa	D	1914	Sp	£750K
Vladimir Jugovic	M	2127	Yugo	£1.9M
Michel	M	1925	Sp	£2M
Antonio Conte	M	1027	Ita	£950K
Jason Wilcox	M	0729	Eng	£700K
Mark Hughes	A	1431	Wal	£3.5M
Sergio Araujo	A	0431	Bra	£2M







Incidentally, it's worth pointing out that there are certain players which, despite them playing for a real-life club, the only place you'll see them play is in the Fancy League. That nice Eric Cantona chappie, for example; banned from English football by his own club for a whole season, but STILL IN THE FANCY LEAGUE! Ex-pat Paul Gascoigne, too, utterly knackered, but STILL IN THE FANCY LEAGUE! Yes, you can be absolutely sure that no real-life events will affect the Fancy League!

Because of the administrative nightmare that befell *The One* staff last season, having to wade through each postcard entry to find the winners, we've installed a telephone entry system for the new competition. This not only makes things easier for us, but also you can guarantee that your entry is present and correct on the computer.

It will cost you nothing to actually enter the competition, but of course you will have to pay good old BT for the phone call, which should cost you no more than 39 pence per minute off-peak, and 49 pence per minute at all other times.

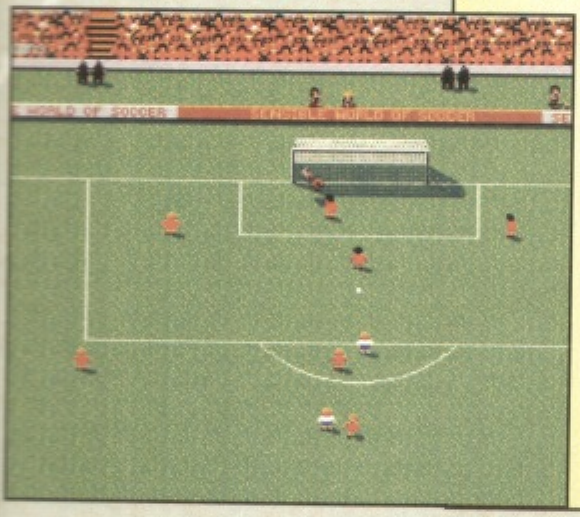
So it only remains for us to wish you good luck, and to remind you that if it's not your telephone, please ask for permission before you enter!

WHAT IS THE FANCY LEAGUE

The Fancy League is a system of football management. Simply put, it enables you to build up a team of eleven real-life footballers from a list of 22 actual teams which you'll find on the next page. Every month we'll be playing each of the 22 teams as a normal league, played using *SWOS* by ourselves and a bunch of celebrity managers, and we'll be printing the results over a three month period.

Each player scores points based not only on his team's performance, but also on his individual goal-scoring or defending. So, after each match, every player's individual score is calculated, and after 14 matches we'll be printing all the individual scores.

Using the scores for each of your 11 players, you can then add up your team's total score for that month. You'll be pitting your wits against lots of other managers from around the country; but if you're judged to be in the top 50 managers in any of the three months, your name, team name and score will be printed in a manager's league table in both *The One* and our sister magazine *CU Amiga*. If you do well, you could win one of a number of prizes! Good luck!



RULES AND HOW TO ENTER:

1. Each entrant has £17 million in total with which to construct his/her Fancy League team. Any team exceeding this total will be void.
2. Each Fancy League team must comprise the following players: one goalkeeper; four defenders; four midfielders; and two attackers (11 players in total). The players' positions are as specified as: G - goalkeeper; D - defender; M - mid-fielder; A - attacker. Only the positions specified next to the players' names will be accepted. Any team not conforming to the formation above will be void.
3. Each entrant can pick a maximum of TWO players from any single team (i.e. you can't have three Manchester United defenders, or the four Ajax midfielders). Any entrant's team comprising more than two players from any one of the 22 Fancy League teams will be void.
4. Once you have selected your team, ring the Fancy Football League Hotline number below. You must have a touch-tone phone to enter this way. Once connected to the Fancy League Registration Line, follow the instructions, speaking clearly when prompted and inputting data such as players' code numbers using the dial pad. You are advised to fill in the form printed below beforehand to cut down the length of your call.
5. The Fancy League Telephone Hotline will be set up to reject any team not conforming to the above rules. Average length of call: three minutes. Calls cost 39 pence per minute off-peak (that's 6pm to 8am Monday to Friday, and all weekend), and 49 pence per minute at all other times. Please check with the person who pays the bill before dialling. Lines will be open 24 hours a day from 21st February 1995 to 3rd April 1995. Any team entered after that date will be considered void. Multiple entries are allowed.
6. On 4th April, the Fancy League will begin. Each team will play each other twice, making a total of 42 matches.
7. Players will score points for each match they play in as follows: Goalkeepers gain four points (+4) for keeping a clean sheet (not letting in any goals), or lose one point (-1) for every goal they concede. Defenders gain four points (+4) for every goal they score, three points (+3) if their team doesn't concede any goals, or lose one point (-1) for every goal their team concedes. Midfielders score four points (+4) for every goal they score. Attackers score three points (+3) for every goal they score. Players who fail to appear through suspension or injury neither gain nor lose points for the matches they miss.
8. For 3 months beginning in May, both *CU Amiga* and *The One* will print the results and goal-scorers of matches played during that month.
9. If you do not have a touch-tone telephone, you can also enter by cutting out or photocopying the completed form below, and sending it, along with a stamped addressed envelope, to: Fancy League Entries, Computerize, Unit 1, Neach Hill, Neachley Lane, Shifnal, Shropshire TF11 8PJ.
10. After each month, the top manager will win the full footy team strip of his/her choice. At the end of the competition, the manager with the most points will win a weekend for two people, to the European footballing destination of their choice. In the event of a tie, the team which has scored the most goals will be the winner.
11. EMAP Images cannot be held responsible for any inaccuracies or technical problems which may occur. The Editor's decision is final, and no correspondence will be entered into.
12. EMAP Images reserves the right to cancel the competition at any time, for any reason, without liability.

FANCY LEAGUE HOTLINE:

0891 615640

YOUR FANCY LEAGUE TEAM

Use this form to write down your Fancy League team. This will make it easier when phoning through your entry — and it also doubles as an entry form, if you don't have a touch-tone telephone!

TEAM NAME

NAME	POSITION	PLAYER Nº	COUNTRY	VALUE
	Goalie			£
	Defender			£
	Defender			£
	Defender			£
	Defender			£
	Midfielder			£
	Midfielder			£
	Midfielder			£
	Midfielder			£
	Attacker			£
	Attacker			£
			TOTAL VALUE	£

FANCY LEAGUE

THE TEAMS

Blackburn Rovers (England)

Tim Flowers	G	0701	Eng	£1.9M
Henning Berg	D	0712	Nor	£800K
Tony Gale	D	0713	Eng	£550K
Colin Hendry	D	0714	Scot	£850K
Graeme Le Saux	D	0715	Eng	£1.6M
Stuart Ripley	M	0726	Eng	£1.5M
David Batty	M	0727	Eng	£1.6M
Tim Sherwood	M	0728	Eng	£1M
Jason Wilcox	M	0729	Eng	£700K
Chris Sutton	A	0730	Eng	£6M
Alan Shearer	A	0731	Eng	£8M

AC Milan (Italy)

Sebastiano Rossi	G	0101	Ita	£1M
Christian Fanucci	D	0112	Ita	£1.9M
Franco Baresi	D	0113	Ita	£5M
Alessandro Costacurta	D	0114	Ita	£3M
Paulo Maldini	D	0115	Ita	£8M
Roberto Donadoni	M	0126	Ita	£2M
Demetrio Albertini	M	0127	Ita	£2.2M
Marcel Desailly	M	0128	Fr	£3.5
Gianluigi Lentini	M	0129	Ita	£3M
Dejan Savicevic	A	0130	Yugo	£7M
Alessandro Melli	A	0131	Ita £	5M

Atletico Mineiro (Brazil)

Luis Henrique	G	0401	Bra	£3M
Andre	D	0412	Bra	£2.25M
Neto	D	0413	Bra	£1.8M
Paulo Roberto	D	0414	Bra	£2M
Allesandro	D	0415	Bra	£2M
Valdir	M	0426	Bra	£3.5M
Cristavo	M	0427	Bra	£2M
Carlos	M	0428	Bra	£2.75M
Tononho Perreira	M	0429	Bra	£3M
Renaldo	A	0430	Bra	£1.3
Sergio Araujo	A	0431	Bra	£2M

FC Porto (Portugal)

Vitor Baia	G	0801	Port	£1.6M
Joao Pinto	D	0812	Port	£1.1M
Semedo	D	0813	Port	£1.1M
Aloisio	D	0814	Bra	£950K
Rui Jorge	D	0815	Port	£800K
Secretario	M	0826	Port	£850K
Vasili Kulkov	M	0827	Rus	£1.1M
Rui Barros	M	0828	Port	£1.5M
Emerson	M	0829	Bra	£1.1M
Sergei Yuran	A	0830	Rus	£1.1M
Ljubinko Drulovic	A	0831	Yugo	£950K

Ajax (Holland)

Edwin Van Der Sar	G	0201	Hol	£700K
Michael Reiziger	D	0212	Hol	£800K
Danny Blind	D	0213	Hol	£750K
Frank De Boer	D	0214	Hol	£1.5M
Finidi George	M	0225	Nig	£1.3M
Frank Rijkaard	M	0226	Hol	£2.2M
Edgar Davids	M	0227	Hol	£850K
Jari Litmanen	M	0228	Fin	£3M
Marc Overmars	M	0229	Hol	£3M
Patrick Kluivert	A	0230	Hol	£650K
Ronald De Boer	A	0231	Hol	£1M

Barcelona (Spain)

Carlos Busquets	G	0501	Sp	£2M
Albert Ferrer	D	0512	Sp	£2M
Ronald Koeman	D	0513	Hol	£4.5M
Abelardo Fernandez	D	0514	Sp	£1.6M
Guillermo Amor	M	0525	Sp	£1.8M
Miguel Angel Nadal	M	0526	Sp	£5M
Josep Gardiola	M	0527	Sp	£5M
Jose Maria Bakero	M	0528	Sp	£2.7M
Sergi Barjuan	M	0529	Sp	£2M
Hristo Stoichkov	A	0530	Bulg	£8M
Romario	A	0531	Bra	£9M

Galatasaray (Turkey)

Gintaras Staucer	G	0901	Lith	£500K
Norman Mapeza	D	0912	Zimb	£450K
Mert Korkmaz	D	0913	Turk	£550K
Yusuf Altintas	D	0914	Turk	£500K
Bulent Korkmaz	D	0915	Turk	£550K
Okan Buruk	M	0926	Turk	£650K
Suat Kaya	M	0927	Turk	£500K
Tugay Kerimoglu	M	0928	Turk	£850K
Hakan Sucker	A	0939	Turk	£800K
Kubilay Turkyilmaz	A	0930	Switz	£350K
Saffet Sancakli	A	0931	Turk	£700K

Arsenal (England)

David Seaman	G	0301	Eng	£1.9M
Lee Dixon	D	0312	Eng	£1.5M
Steve Bould	D	0313	Eng	£1M
Tony Adams	D	0314	Eng	£2M
Nigel Winterburn	D	0315	Eng	£1.3M
David Hillier	M	0326	Eng	£550K
John Jensen	M	0327	Den	£950K
Stephen Schwarz	M	0328	Swed	£1.5M
Paul Merson	M	0329	Eng	£2M
Kevin Campbell	A	0330	Eng	£1.6M
Ian Wright	A	0331	Eng	£6M

Bayern Munich (German)

Oliver Khan	G	0601	Ger	£1.3M
Oliver Kreuzer	D	0612	Ger	£800K
Lothar Matthaus	D	0612	Ger	£4.5M
Thomas Helmer	D	0614	Ger	£3M
Jorginho	M	0625	Bra	£1.9M
Christian Nerlinger	M	0626	Ger	£1.3M
Markus Schupp	M	0627	Ger	£800K
Mehmet Scholl	M	0628	Ger	£1.8M
Christian Zeige	M	0629	Ger	£1.5M
Jean-Pierre Papin	A	0630	Fra	£3.5M
Alain Sutter	A	0631	Switz	£1.9M

Juventus (Italy)

Angelo Peruzzi	G	1001	Ita	£1.8M
Ciro Ferrara	D	1012	Ita	£1.9M
Luka Fusi	D	1013	Ita	£1.1M
Jurgen Kohler	D	1014	Ger	£2.75M
Moreno Torricelli	D	1015	Ita	£750K
Angelo Di Livio	M	1026	Ita	£1M
Antonio Conte	M	1027	Ita	£950K
Paulo Sousa	M	1028	Port	£6M
Didier Deschamps	M	1029	Fra	£1.9M
Roberto Baggio	A	1030	Ita	£9M
Gianluca Vialli	A	1031	Ita	£6M

Lazio (Italy)

Luca Marchegiani	G	1101	Ita	£1.9M
Paolo Negro	D	1112	Ita	£550K
Roberto Cravero	D	1113	Ita	£1M
Jose Chanot	D	1114	Arg	£2.75M
Giuseppe Favalli	D	1115	Ita	£1.5M
Roberto Rambaudi	M	1126	Ita	£1.9M
Aran Winter	M	1127	Hol	£2.75M
Paul Gascoigne	M	1128	Eng	£7.5M
Roberto Di Matteo	M	1129	Ita	£1.5M
Giuseppe Signori	A	1130	Ita	£7M
Alen Boksic	A	1131	Cro	£6.5M

Neguya Grempas (Japan)

Dick Havenaar	G	1501	Jap	£550K
Toshiyuki Kosugi	D	1512	Jap	£350K
Garca	D	1513	Bra	£450K
Toshihisa Iijoma	D	1514	Jap	£350K
Hisataka Fujikawa	D	1515	Jap	£250K
Jorginha	M	1526	Bra	£1.6M
Makoto Yonekura	M	1527	Jap	£500K
Elivelton	M	1528	Braz	£1.6M
Tetsuya Nakanishi	M	1529	Jap	£350K
Gary Lineker	A	1530	Eng	£2.5M
Shigeo Sawairi	A	1531	Jap	£550K

Real Madrid (Spain)

Francisco Buyo	G	1901	Sp	£1.5M
Quique	D	1912	Sp	£1.3M
Rafael Alcorta	D	1913	Sp	£2.75M
Miguel Lasa	D	1914	Sp	£750K
Michel	M	1925	Sp	£2M
Fernando Redondo	M	1926	Arg	£5M
Fernando Hierro	M	1927	Sp	£7M
Michael Laudrup	M	1928	Den	£5M
Rafael Martin Vazquez	M	1929	Sp	£3M
Jose Emilio Amavisca	A	1930	Sp	£2.25M
Ivan Zamorano	A	1931	Chile	£5M

Liverpool (England)

David James	G	1201	Eng	£750K
Rob Jones	D	1212	Eng	£1.9M
Neal Ruddock	D	1213	Eng	£1.5M
Phil Babb	D	1214	Ire	£3.5M
John Scales	D	1215	Eng	£2M
Stig Inge Bjornbye	D	1216	Nor	£650K
Steve McManaman	M	1227	Eng	£1.9M
Jan Molby	M	1228	Den	£1M
John Barnes	M	1229	Eng	£2.25M
Robbie Fowler	A	1230	Eng	£5M
Ian Rush	A	1231	Wales	£4M

Newcastle United (England)

Pavel Srnicek	G	1601	Czech	£2M
Marc Hottiger	D	1612	Switz	£750K
Darren Peacock	D	1613	Eng	£1.3M
Philippe Albert	D	1614	Belg	£3M
John Beresford	D	1615	Eng	£1M
Ruel Fox	M	1626	Eng	£1.5M
Barry Venison	M	1627	Eng	£950K
Robert Lee	M	1628	Eng	£2.25M
Scott Sellars	M	1629	Eng	£700K
Peter Beardsley	A	1630	Eng	£3M
Andy Cole	A	1631	Eng	£5.5M

River Plate (Argentina)

Leonardo Aguirre	G	2001	Arg	£750K
Ricardo Altamirano	D	2012	Arg	£750K
Guillermo Rivarola	D	2013	Arg	£450K
Roberto Clerico	D	2014	Arg	£650K
Diego Cocca	D	2015	Arg	£1.3M
Leonardo Astrada	M	2026	Arg	£350K
Julio Toresani	M	2027	Arg	£750K
Berti	M	2028	Arg	£700K
Ramon Medina Bello	A	2039	Arg	£1.6M
Alejandro Aranda	A	2030	Arg	£1.1M
Walter Silvani	A	2031	Arg	£750K

Mamelodi Sundown (S.Africa)

Craig le Grange	G	1301	S.Afr	£650K
Samuel Kambule	D	1312	S.Afr	£300K
Johannes Modau	D	1313	S.Afr	£350K
Lucky Molefe	D	1314	S.Afr	£300K
Joas Magolego	D	1315	S.Afr	£450K
Ernest Chirwali	M	1326	Mala	£450K
Rabbie Moripe	M	1327	S.Afr	£550K
Moses Morodi	M	1328	S.Afr	£450K
Zane Mosa	M	1329	S.Afr	£450K
Lovemore Chafunya	A	1330	Mala	£450K
Bennett Masinga	A	1331	S.Afr	£550K

Paris St-Germain (France)

Bernard Lama	G	1701	Fra	£1.9M
Jose Cobos	D	1712	Fra	£950K
Alain Roche	D	1713	Fra	£1.3M
Ricardo Gomes	D	1714	Bra	£1.8M
Patrick Colleter	D	1715	Fra	£750K
Daniel Bravo	M	1726	Fra	£800K
Paul le Guen	M	1727	Fra	£800K
Vincent Guerin	M	1728	Fra	£950K
David Ginola	M	1729	Fra	£5M
Valdo	M	1720	Bra	£3M
George Weah	A	1731	Lib	£2.25M

Sampdoria (Italy)

Walter Zenga	G	2101	Ita	£3M
Moreno Mannini	D	2112	Ita	£1.5M
Riccardo Ferri	D	2113	Ita	£1.5M
Pietro Vierchowod	D	2114	Ita	£1.3M
Sinisa Mihajlovic	D	2115	Yugo	£1.9M
Attilio Lombardo	M	2126	Ita	£2M
Vladimir Jugovic	M	2127	Yugo	£1.9M
David Platt	M	2128	Eng	£3M
Alberigo Evani	M	2129	Ita	£2M
Ruud Gullit	A	2130	Hol	£7M
Roberto Mancini	A	2131	Ita	£4.5M

Manchester United (Eng)

Peter Schmeichel	G	1401	Den	£3M
Paul Parker	D	1412	Eng	£2M
Steve Bruce	D	1413	Eng	£2M
Gary Pallister	D	1414	Eng	£3M
Dennis Irwin	D	1415	Ire	£1.9M
Andrei Kanchelskis	M	1426	Rus	£2M
Paul Ince	M	1427	Eng	£5M
Roy Keane	M	1428	Ire	£2.75M
Ryan Giggs	M	1429	Wales	£6M
Eric Cantona	A	1430	Fra	£7M
Mark Hughes	A	1431	Wales	£3.5M

Rangers (Scotland)

Andy Goram	G	1801	Scot	£1.1M
Dave McPherson	D	1812	Scot	£1M
Alan McLaren	D	1813	Scot	£1.1M
Basile Boli	D	1814	Fra	£2M
David Robertson	D	1815	Scot	£1.5M
Craig Moore	M	1826	Scot	£450K
Stuart McCall	M	1827	Scot	£1.3M
Pieter Huistra	M	1828	Hol	£950K
Brian Laudrup	M	1829	Den	£4.5M
Ally McCoist	A	1830	Scot	£3M
Mark Hateley	A	1831	Eng	£2.5M

Tottenham Hotspur (Eng)

Ian Walker	G	2201	Eng	£750K
David Kerslake	D	2212	Eng	£650K
Kevin Scott	D	2213	Eng	£700K
Sol Campbell	D	2214	Eng	£750K
Justin Edinburgh	D	2215	Eng	£500K
Darren Anderton	M	2226	Eng	£1.8M
Gheorghe Popescu	M	2227	Rom	£3.5M
Jason Dozell	M	2228	Eng	£850K
Ilie Dumitrescu	M	2229	Rom	£2.75M
Jurgen Klinsmann	A	2230	Ger	£5M
Teddy Sheringham	A	2231	Eng	£3M

Acid Software has produced some of the best games we've seen lately on the Amiga — and yet it remains one of the least-known companies around. This may have something to do with the fact that it's based in New Zealand. So, join Andy Nuttall, then, for...



Mark Sibly, author of *Cybernetix* and *Guardian*, relaxes with Simon Armstrong and Hans Butler. Our Simes is the one in the middle.

a cup of tea with ACID

The 'Commodore thing' is having a profound effect on Acid Software. Still, when you think about it, it's enough to put anyone off their scones, really. We're all feeling the pinch, to some extent, but Simon Armstrong and his crew are some 11,331 miles away across several continents and innumerable oceans. So it's not like they can just pop 'down Smith's' and everything will be all right.

'Er, so Simon', I ventured over a round or two of toast and Gentleman's Relish, 'how's business? Do you take sugar?'

"It's s**t, Andy," he wailed. "No thanks, just milk. I'm having to work for the local TV company to pay the bills." Inquiries as to the precise nature of this televisual moonlighting prove fruitless, although he does burble something about programming. "*Skidmarks 2* is still not finished," he groaned, spraying me half-digested biscuit; "the bottom has fallen out of the Amiga market since Commodore went belly up, and I need a drink."

You can swallow this pessimism if you like, or you could seek out the bright, chirpy 'alter-ego' of Cadet Armstrong, Games Programmer, who's making stuff for his mates to play, and who manages to enjoy himself immensely despite... well, not making much money. That freebooting spirit which produced games like *Skidmarks*, *Roadkill* and *Guardian* couldn't have just died. Not because of a few Pleasance-related problems. Could it?

"Actually we are still having a lot of fun, but this Commodore thing couldn't have come at a worse time," he admitted. "It's crazy. Pass the crumpets, Andy — thanks. The liquidators seem to have lived up to their name, and liquidated any hopes of getting the Amiga back into production. Just when we're starting to get our s**t together too. And the reality of the situation for us is even weirder: now it's only viable to do A500 games, as the AGA market has stopped growing and there just aren't enough machines sold to justify the effort it takes. Of course the A500 will live on just as the C64 did, 'cos there are so many millions of them out there now.

So Christmas wasn't a good time for Acid Software. It was forced to change distribution, after the previous representative went into 'cold turkey' and quit the country. And their first real forays into the AGA market, *Guardian* and *Roadkill*, didn't do so well in the shops ("To tell you the truth, our Christmas sales were really bad,") despite receiving excellent reviews across the board. 'More tea, Simon?', I proffered both cheerily and supportively.

"Yes, thanks. I think it was a mistake for us to concentrate on AGA



A hitherto unpublished photograph of the producer of *Skidmarks*.

I don't own a car or have a mortgage. None of us do — we invest most of our money into keeping the business going.



A Kiwi bloke with some crates of beer. And a small girl. Relevant caption to an irrelevant picture.

only," he admits. "It's such a cool platform to develop for, but we've realised now that the user base is just not there."

Skidmarks 2, Acid's next big-name game to hit the streets, isn't AGA-only. It has A1200 improvements built-in, but the thousands of A500-owning punters who bought the original game would form a lynch mob if they couldn't play the sequel. *Skidmarks* players are a feisty bunch.

At the time of writing, though, it's still not finished. The crew took an extended break over Christmas, after missing the 1994 deadline, and even now they're still finding more and more things to put in. By tempting Simon with a Jammy Dodger, I hoped to discover the answer.

"With a bit of luck, next week the final version will be ready for testing," blurted Simon, eyeing the biscuit plate hopefully. "We got a hires display going for AGA users, and this combined with eight cars, the championship modes, the new tracks, the car converter... the final spec just keeps getting longer and the game better and better."

So remember that demo you played back in December? Think 10 times better.



And also, not before time, our Antipodean friends are also busy rewriting their successful programming language, *Blitz Basic*, which was used to write *Skidmarks* amongst lots of other games (including the original version of Team 17's *Worms*, featured this issue). The new *Blitz* will be known as *ABC* (*Acid Blitz Compiler*... snappy title) and will feature "some 3D extensions," as Simon, rather mysteriously, put it.

"We've done a new manual, and we've been working hard on a 3D extension which will enable *Blitz* users to develop 3D games that will run smoothly in wireframe on a standard A500. The same game will run using polygons on AGA Amigas, and on the Atari Jaguar all the polygons will be able to be texture mapped.

"The key will be that the gameplay can be developed on any old Amiga, and the flash stuff can be added for console release once the developer has got himself a nice juicy contract."

Sort of 'Blitz VR'?

"Yeah, kind of. Mmmm, I like this plum bread. We just can't get it over in Auckland."

Now it was time for me to ask the question I'd been dreading. Cleverly, I distracted Simon with a macaroon and then pounced.

"So what's all this about the Jaguar? Are you going to give up on planet Amiga?"

"Not yet," Simon replied, swallowing hard. "Nice cake mate; look, with a simple cable we compile code on the Amiga in *Blitz*, and download it to the Jaguar. We're building command libraries specific to the Jaguar, and converting existing *Blitz* commands so that any game written in *Blitz* for the Amiga will be able to be ported to Jaguar without too much fuss. The conversion of *Skidmarks* to Jaguar is of course the main objective at present."

Of course Acid has yet to fill the PC players' bath with its bone-dissolvingly good games. But Simon coughed to playing *Doom* and, rather more sinisterly, knows the exact size of the market.

"Yes, there is a s**t load of money to be made," he remarked casually — but I wasn't falling for that nonsense. Surely, Acid will want a piece of this action?

"Yeah. We won't be making any decisions until *ABC* with 3D is shipping, and we have an agreement with Atari regarding the Jaguar support," said Simon, firmly. "Then I think we might have to look at porting *Skidmarks*, and perhaps even *Blitz* itself across to PC."

I know what you're thinking. He plays *Doom*, and he's marketing a programming language which majors in 3D routines. *Doom Amiga*, perhaps? Please?

"Mark (Sibly) has done a lot of messing around," Simon revealed...

'Aha'! I thought, 'another scoop!'

..."However as I said earlier, the market for AGA stuff is so small, and it's not getting any bigger, so developing a *Doom* game which, of course, would be AGA only is just not feasible," explained Simon, bringing me back to planet earth. Well, that told *me*.

"So money is a big issue for Acid, then"? I countered snidely.

"Well no, I don't own a car or have a mortgage. None of us do — we invest most of our money back into keeping the business going, and any spare cash we blow on recreational drugs and drinking heavily."

Oh. Fine. Well, you might think that with this 'lifestyle' it's a wonder that Acid ever manages to release any games at all. The secret, of course, is that because there's no spare cash to play with they have nothing at all to do but program computers!

"Ha, if people want us to keep developing, they shouldn't buy any of our software! That's a joke, obviously," laughed Simon hollowly, reaching for the teapot.

Blitz Basic was launched with several games which showed off exactly what you can do with the software, including *Cybernetix*, and this new version will have a bundle, going by the name of *PartyPack*, carrying some new stuff that the boys have been working on, including *Center Court Tennis*.

"It will be on CD32 and a s**tload of floppy disks," explained Simon in that uniquely colourful way these colonials have. "Sadly, it's looking more and more like a non-profit venture, the way things are going, but alongside *Skidmarks 2* it is a very nice example of what people can do with *Blitz*. Got any more milk? Thanks.

"So it's not all doom and gloom," he adds, pouring from a great height. "Well, it's a bit of *Doom*, not much gloom and the rest is just work, work, work. If we sell as many *Skidmarks2* as we did of the original we'll be very, very happy."

Much as we would like Simon to spend all his time writing games for us to play, he has, in fact, just started a family, so more and more of his time is spent with them.

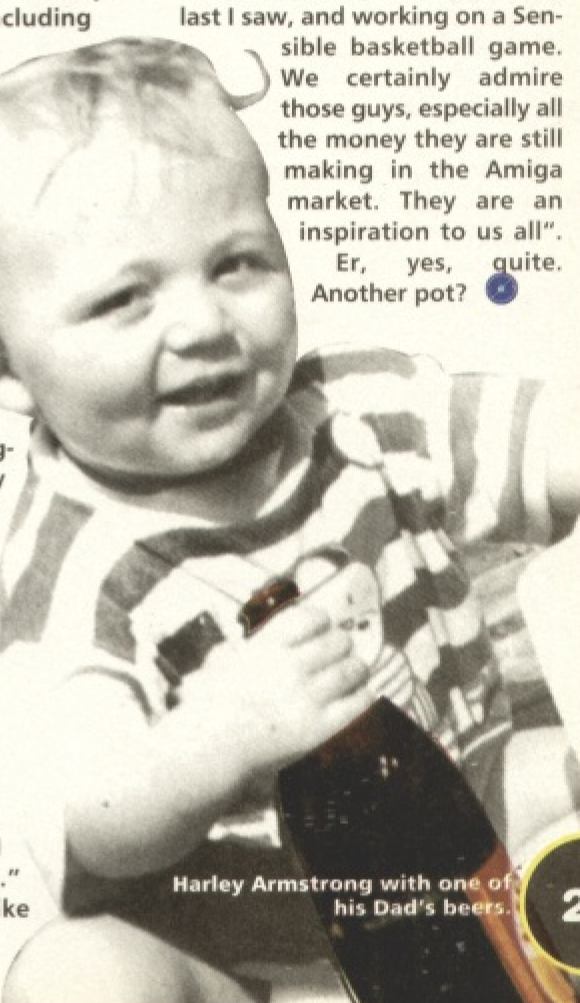
"The year of the family was last year, and I did my best," he grinned sheepishly. "This year looks like it's going to be year of the solo father, which is actually turning out to be very rewarding. Hey, I've got some pictures here." Oh god.

Er... meet Harley Armstrong (motorbikes are a big influence on Simon, seemingly). Hang on, is that a bottle of beer he's holding?

"Yup, he likes his beer. We all do, in fact. Not that we drink large quantities of the stuff..." Mark's the one to talk to about drinking, by all accounts, but sadly a hangover has meant he was unable to join us for high tea today.

"He was actually taking a break last I saw, and working on a Sensible basketball game. We certainly admire those guys, especially all the money they are still making in the Amiga market. They are an inspiration to us all".

Er, yes, quite. Another pot?



Harley Armstrong with one of his Dad's beers.



NATURAL KIL

It only seems like five minutes since ELSPA introduced the voluntary ratings system for computer games, and yet under new government legislation games are classified in the same way as videos. In an unusually serious piece for The One, Andy Nuttall looks back fondly over the last 10 years, and finds out exactly what the new system will mean for you.

I've grown up with video games. I've been conditioned by the scenes of fluffy violence in the *New Zealand Story* and *Rodland*, the military carnage of *Commando* and *1942*, the blood and gore of *Zzoom!* and *Total Carnage*, and the nightmarish atmospheres of *3D Monster Maze*, *3D Ant Attack* and *The Lurking Horror*. For over 10 years, kids like us have been able to buy games like these off-the-shelf. We've been able to choose the latest beat-'em-up, sports simulation, shoot-'em-up, platformer, adventure, trading game, whatever.

Now though, look away if you hate clichés, because that situation is about to change. The video games industry is about to undergo what is potentially the biggest single change in its history since the introduction of graphics. The British Board of Film Classification (BBFC), the official body which governs the classification of videos, is to attach the same age-ratings to computer games.

On the face of it, this doesn't appear too draconian. After all, only last year ELSPA, the games industry's own regulatory body, introduced a system of self-regulation where all games covered under the agreement were given a voluntary age rating. This meant that parents buying games for their kids were given a 'suitability guide', if you like; but nothing which was legally enforceable. Apparently, our industry needed something to sort out the 'problems' seized upon by the media: children screaming 'sho-ryu-ken' before kicking their brothers to a bloody pulp after playing *Street Fighter 2*, others suffering nightmares because of the appalling scenes of violence in *Mortal Kombat II*, old soldiers up in arms over the mocking nature of *Cannon Fodder*. And again now, it

CENSORSHIP

L BORN LERS





would appear, with *CF2*.

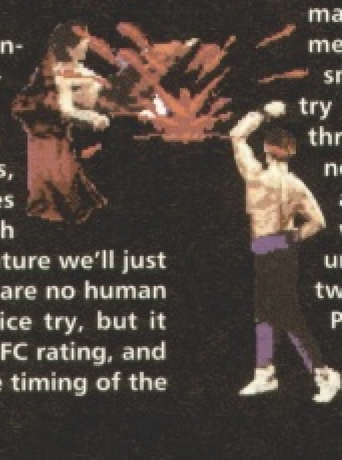
To say that this is simply scaremongering on the part of an ignorant press would be too easy: this is simply scaremongering on the part of the an ignorant press — see? Undoubtedly certain things which some people call 'entertainment' can and do cause some people to throw in the mental towel. In the 40s comic books were considered by self-styled moralists as a negative influence on the nation's youth; in the 50s and 60s rock & roll was the Devil's own music, according to some. Likewise in the 70s, films, videos and punk music, and with the 80s came the video game. The public are concerned, and the ELSPA rating was an unusually adult step for an industry barely out of rompers.

SENSE A SHIP

Ah, but, before the ELSPA rating has had time to have any effect, in storms the BBFC and starts waving a big piece of legislation at the industry. No more shall our children be subjected to the kind of scenes that people like me, and, I'm sure, you, have seen over the last 10 years. The next generation of video games players will not have the freedom which we enjoyed to buy whatever games we wanted when we wanted to (parents permitting). But don't worry, mums and dads, your offspring should still be able to watch every imaginable horror unfold in the name of *vérité* on the *Nine 'O Clock News* every night.

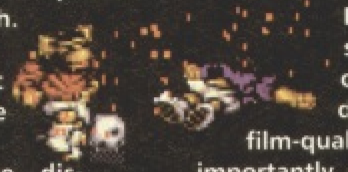
Keith Smith, formerly in the video marketing industry, and now Marketing Manager for Millennium Interactive, agrees:

"It's naive and ill-conceived. A panic reaction as usual," he says, firmly. "I feel quite strongly about this, because as a games publisher if we publish a gory game in the future we'll just make sure that there are no human images in it. It's a nice try, but it costs a fortune for BBFC rating, and it really screws up the timing of the game's release."



Other publishers also agree that there will be ways of getting around the BBFC rulings. Peter Molyneux of Bullfrog, whose violent futuristic game *Syndicate* would surely fall under the BBFC axe if it were released today, has seen the results of censorship in Japan:

"People will always get around the censors. In Japan, for example, there are computer game magazines which regularly print pictures of naked young girls. The censors banned magazines from printing pubic hair, you see, so some bright spark got around it by printing pictures of 10-year olds. And then you get outbreaks of paedophilia, of course!" he laughs. "Japan is very odd, though. There's the lowest crime rating, and yet they have very little censorship."



However, despite disagreeing with the new system, Smith does advocate some form of classification: "The idea in principle of certification is a good one," he says, "but you can't apply the same rules to games as to film. I defy anybody to tell me that just because some bloke played *Mortal Kombat*, he walked down the road and shot 12 people. And to cap it all, we haven't been consulted as publishers to find how we feel about it."

But not all games will be awarded an 18 certificate. The BBFC rating is not intended as a replacement for the ELSPA system. The two will run concurrently, and the BBFC will only rate games which the publishers feel may require a rating; meaning that some sneaky publishers could try and slip their games through the 'green channel' and avoid ratings altogether. But they would then risk an unlimited fine, and up to two years at Her Maj's Pleasure. And in the current climate, where newspapers pick up on the most trivial of immoralities within computer games, I can't see many slipping through the net.

Not all publishers are against the classification, though. Susie Hamilton, PR Manager for Core Design, agrees with the BBFC taking a firm stance: "Publishers should be responsible for the software that they produce, and if they knowingly publish games which contain violence that is known to be unacceptable, then be it on their own heads," she says. "As CD-ROM games are now so similar to actual movies, I don't see why they shouldn't be rated in the same way."

It must be true, of course, that this new ratings system has been installed mainly because of the advent of CD-ROM. This method of storing huge quantities of sound and graphics data has meant that film-quality images and, equally importantly, dialogue, can be used in video games as easily as sprites and sound effects, which has given birth to a new game, and I use the term very loosely, genre.

"I think products like *Voyeur* and *Night Trap* are getting a bit near the knuckle," says Peter Molyneux. "I was quite worried recently when some people suggested that an idea I had for a torture simulator was quite good!" Apparently the game in question would involve getting information from a prisoner by applying various methods of torture. The more information you get, the more points you score. Nice. "That sort of thing would be more influential than a video," he adds, "because you could actually take part in the violence.

"I don't agree with censorship," he continues. "You end up with things like... remember the *A-Team*, where nobody got blown up? And then you've got the other end of the scale. I remember watching *Reservoir Dogs*, and feeling physically sick when that bloke cut the policeman's ear off. Now, I think that people are far more likely to act like George Peppard, coolly blowing people away with a big gun, than some bloke slicing an ear off to the strains of *Stuck in the Middle (With You)*. And yet which one will you find on TV? You must be pretty weak-willed to be influenced by a game, though."



EGG & CHIPS

But the main thing that concerns me, something which makes me think that the BBFC system simply won't work efficiently, is the piracy problem. In the video industry, piracy is rife. Take a quick stroll down Leather Lane in Farringdon, London, and you'll invariably pass shady men standing behind opened suitcases displaying their ill-gotten wares: not only recently-released titles like *The Lion King*, *Speed* and *True Lies*, but also films which will prove difficult to get legally on video, like *Natural Born Killers* (which had only just received cinema classification in the UK at the time of writing), *Reservoir Dogs* and *Pulp Fiction*. All for the standard price of £5 per film. Bargain.

With piracy equally popular with computer games, you know what will happen: *Mortal Kombat III*, *Doom III*, *Super Street Fighter 3*, and their morally-unsound equivalents will receive an 18 rating, meaning adults will be able to happily walk into *Level One* and buy them. Kids will not. But that doesn't mean that the children won't play them; because no matter how well the BBFC and ELSPA police the sales of video games, there's one area that they will never be able to cover efficiently: playground piracy.

Which means that, effectively, kids who want to play the next generation of violent games will play them. And short of educating their parents efficiently, there's nothing we can do to stop them, so the whole idea of enforced ratings becomes redundant. Adding ratings to computer games will just mean that fewer people will buy them, not play them; and the government's well-meaning, but seemingly ill-thought-out move could just ruin our industry.

WAR OF THE WORMS

WORK IN PROGRESS

The secret of the Worms is at last out... Andy Nuttall (along with the majority of Emap Images) investigates the finest multi-player massacre since Dynablaster.



PROJECT: Worms
PUBLISHER: Team 17
DEVELOPER: Andy Davidson (Graphics, Programming and, er... everything else)
INITIATED: Sept 1994
RELEASE: Autumn '95



Here's Soapy the worm planting dynamite in-between Spaz and Flipper, hoping to nobble both. Notice the tiny *Lemmings*-like detail on the characters: "I've never drawn things on paper, really," says Andy. "I doodle and do everything on computer using *DPaint*. I've always been really impressed by the *Lemmings* graphics; the way they pack so much detail into something so small."

What we said, you know, back there on the cover; that was no exaggeration. Alan Bunker, *Team 17*'s PR bloke, has made the trip down from Wakefield to London three times to show us his *Worms*; the first to show it off, but the second and third because we did the telephone equivalent of getting down on our knees and begging. And not just us; *PC Review*'s staff have joined in the fun, as have *PC Games*, *C&VG*, and sundry other people from our building.

Worms is the brainchild and sole work of Andy Davidson, a programmer who was bitten by the *Blitz Basic* bug a couple of years ago and started programming a game that he'd dreamt up. To him, it's now become a "labour of love." To us it's a game which we just want to play and play.

"I first remember having rough ideas about the game, going back about four years now," recalls Andy. "It was after the old... oh, you know, the *Tanks* game, but

I always thought it would be better to have little 'properly controllable' things which you could move around. *Tanks* got a little bit boring after a while, and moving them around would make it a lot more interesting, I thought."

Remember *Tanks*? Two tanks (Rather obviously — Harry.), positioned on either side of a large mountain, equipped with shells, having to negotiate the effects of wind and gravity to fire the shells in turn over the hill and blow the opponent to smithereens. Its simplicity was a strong point, meaning anybody with half a brain — yes, even Matt — could pick it up and play it.

Andy wanted the 'little things' in his game to be highly manoeuvrable — to be able to jump and dig — so the original tanks were decommissioned. He then had to think of an unusual character, and given that the sprites he planned were only about as big as the original Lemmings, he wanted a recognisable shape which would be easily animated. Hence, the basis for *Worms* was born.

EARLY BIRD

The programming of Andy's seminal game actually began in August 1993. "It just started with getting the idea for the worms, and drawing them," he recalls, "and it kind of snowballed from there." Although he'd had the idea some years earlier, the main inspiration was a competition in *Amiga Format* to write a game using *Acid*'s *Blitz Basic* compiler (see page 20), which had just appeared at the time.

"Some of it's in *Blitz*, but some of it's in assembler," explains Andy. "I entered it into the competition... last February. And it didn't win, which was rather gutting. So then, at the ECTS [the games industry's trade show] last September, I took it to show some software publishers. *Team 17* were top of the list, so I went to see them first. They just stuck it on for five minutes, and then said 'do you want it published?'. That was quite a good day." I'm not surprised.

Showing his new game off to *Team 17* was made even more difficult, because it is typical of the type of game which must be played to be appreciated. The worms themselves are cute, but it is easy to be put off on first sight, in this age of stunning rendered visual effects and digitised graphics.

The reason Andy went to see *Team 17* was that he'd had an Amiga since 1987, and in that time had seen that it was the company, above any other, that put the Amiga first. Being a great Amiga fan, it was his natural choice. "It was very important to me that I go with a company that likes the Amiga. All the people who are knocking the Amiga should remember that it's the only machine that people who have ideas can use to turn them into games."

Andy's been a programmer for some time, originally messing around on the machines of the early 80s. "Yeah. I've always fiddled, since I had a *Spectrum* and a *Commodore* 64. I've wanted to get a game published for years, but this is the first time I've really gone for it. It's a question of knowing that your idea is good enough to be published."

TOTAL WORMAGE

Worms is infinitely more personal than the old *Tanks* game, not only because of the cute characters, but also because you can name each worm on your team individually. "My team usually goes: Joanna Lumley, Cookie Monster, A Banana Fish... mainly *Sesame Street* characters," laughs Andy. "There can be up to four players, with four worms on each team, you see. The names originally went in because we really wanted to have more than one player on each team; but then people started to put stupid things in like members of the Royal Family; and it seemed like a good idea to keep them in. The Queen Mum's a particularly good worm, incidentally."

Before he took the game to *Team 17*, it was all his own work; but he admits that despite having a lot of good ideas it has improved with the company's involvement: "I originally thought that it would work quite well, but it's been playtested to death at *Team 17*, and a lot of things have happened more by accident than anything else. There are lots of features which went in just for the hell of it, to see what they would be like, and they worked. Like the worms rolling down hills, for example. That went in by accident, and now it's an integral part of the game. It just ended up in a quite a nice state."

The multi-player aspect of *Worms* is something that was there from the start, though;



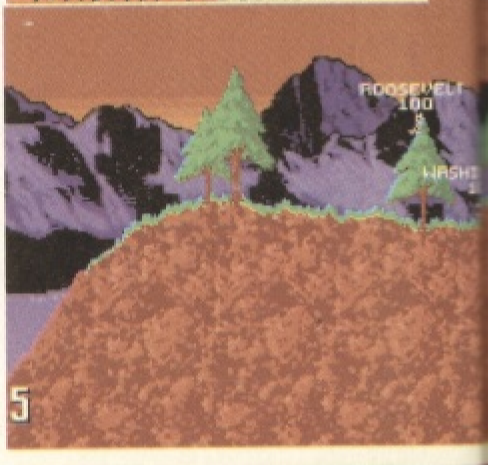
This grenade, which can be switched to high bounce (exactly what it means) or 1, 2, 4 or 5 second fuses, shows exactly how a number of worms can be bounced around the screen, even though you might only be able to physically move one at a time. "The game needed small worms," explains Andy, "because there are up to 16 worms moving around on the screen." Take that!

Andy's a big fan of multi-player games. Especially *Dynablaster: Bomberman*, often considered the best multi-player game of all, and one which bears more than a passing nod to *Worms*.

"There are never enough multi-player games," admits Andy. "Nor, indeed are there enough stupid games. I just want to create not only a good, silly, multi-player game, but also one which will be different each time you play it." He claims that there are a million possible levels in *Worms*. Each is generated from a complicated mathematical equation, which uses a pattern of six digits (between 0 and 999,999), called a 'seed', to gener-

Below: Pity poor Arse, with his measly 30 points of energy. But also pity Soapy, for although he's sitting resplendent with 100 energy points, he's in a very precarious position; especially with Bungle, having broken free of the clutches of Geoffrey and Zippy, getting ready with his Bazooka... Water means instant death, you see.



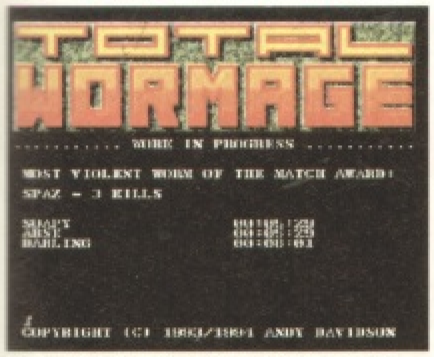




Above: "We've got quite a weird sense of humour down here," admits Andy, when confronted with the 'Kamikaze' worm. If a little 'un is getting a bit low on energy, and there are a few worms on the same level, you can activate the Kamikaze. Watch him tie on his bandanna, scream 'Banzai!' or something, and then kill himself, and a load of other worms in the process.



Left: The thing that really amazes me is that Worms has worked so well, given that it's Andy Davidson's first game. "I've always had the ideas for the game, and it just got to a point where I thought 'I need to do this'. I just went for it, because I was running out of time, and I thought if I want to get it published, I had to do it now." A tip for all you budding programmers out there, perhaps.



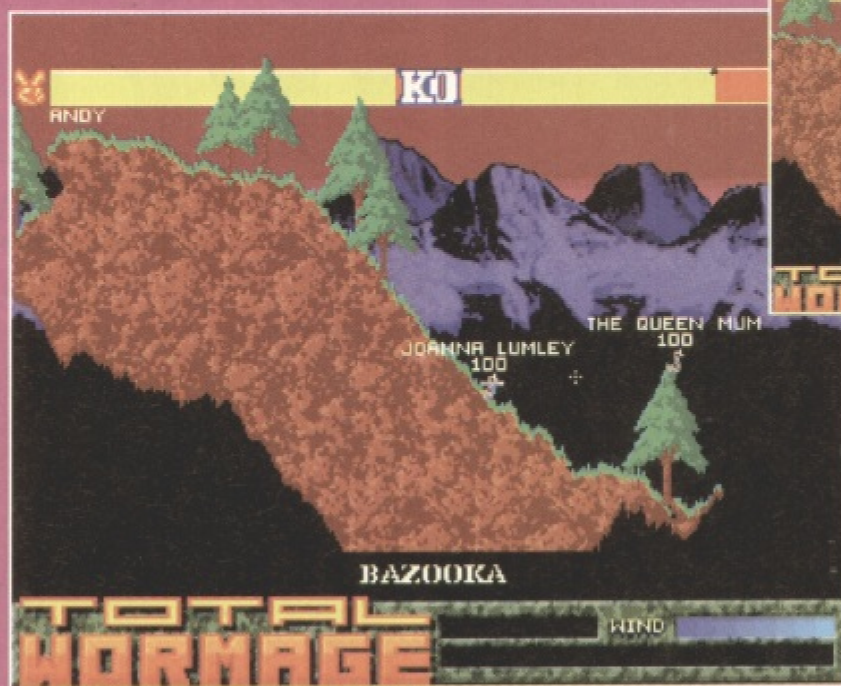
You might notice, from this screen, that the game was originally called Total Wormage. "That's the working title," explains Andy. "If we left it in, the *Total Carnage* people might get a bit offended by it. I've got quite attached to it, but we think *Worms* is much better. I really want people to phone up shops and say 'Have you got *Worms*?'!"

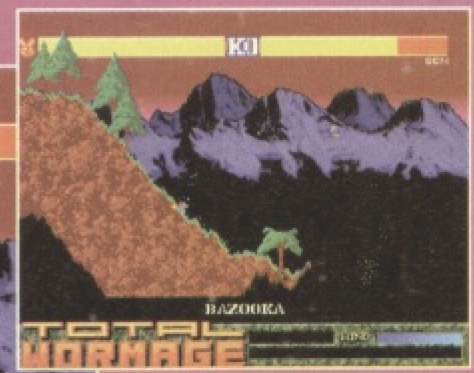
ate the entire landscape; and the number can be used to generate a particular level again and again. This means that you can even input personal numbers, say your birth date or lottery numbers, which make a personal landscape.

"There are only 55,000 levels in the version you played," Andy says, much to my disappointment. Just 55,000? "Yeah. Somebody in *Team 17* was playing it, and the program drew the same level twice; so I went back into that part of the program and extended it a bit."

The numbers in the level codes also determine which type of terrain it uses, from snowy Arctic to a rocky, low-gravity Mars 'scape. "There'll also be a War level, with Spitfires sticking out of the ground, and trenches. The landscapes now begin with mines on them, or you can choose to lay them yourself, but the War levels will begin with even more of the mines around than normal." With the Forest level that makes four different types, a number which suits Andy at the moment.

WHAT'S IT ALL ABOUT, THEN?





It's about killing other people. Your friends, in fact. Or at least, killing them in their alter ego as a tiny worm. Here's an example: Joanna Lumley, armed with a Bazooka. The Queen Mum, her octagenarian omnipresence unable to save her, can merely stand atop a tree-top, and get what's coming to 'er. (Inset) And, if you looky here, you'll see that she did indeed. Get what's coming to 'er, that is.

WORM DRIVE

Worms is in a very playable state now, a fact which *The One* can testify to, having lost a good couple of days' work ganging up and trying to beat the hell out of little Basil Brush, Danny Baker and Jonathon Ross, the Worm army of *Team 17*'s Alan. But having seen the wish-list that exists for *Worms*, there's still a heck of a lot of work to be done.

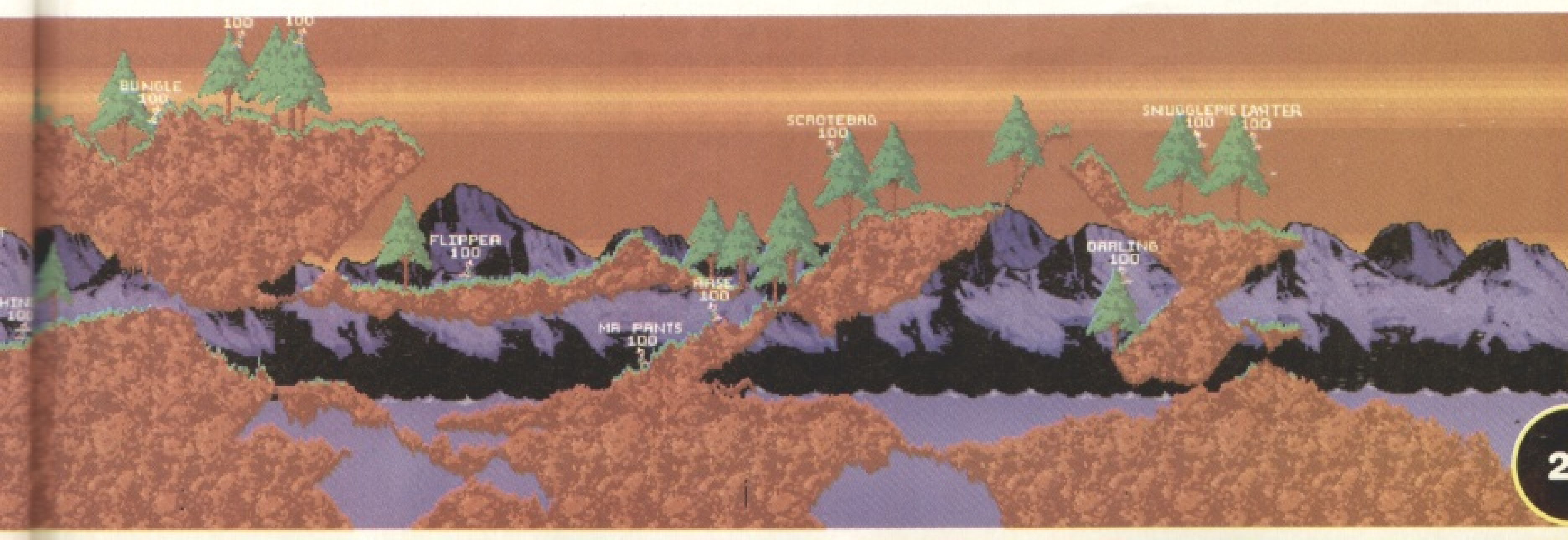
> **"The Queen Mum's a particularly good worm."**
> **Andy Davidson, Worms creator.**

With the landscape generator, the missile projection routines and the wind factors, there's already a lot of mathematical know-how in there. But the most difficult is to come: "We're going to have Bat-ropes and Bungee ropes in there, which you can fire at a part of the landscape and use to swing across things," enthuses Andy. "That's going to require an accurate rope routine." There's also to be a custom sample routine, so that anyone equipped with a sampler can replace the existing cries of "die!" and "you'll regret that!" with... well, something more appropriate. But something which *Team 17* would never get past the censors, of course.

Other new features, dreamed up by Andy and the members of *Team 17*, are: Airstrikes, mines, cluster bombs, Uzi 9mms, worm 'birthdays', finishing moves, action replays... we're talking a lot of work yet. So despite *Worms* as it stands being relatively bug-free, very playable and a damned addictive game, you're not going to be able to buy it until later this year, most likely September. And, annoyingly for us, *Team 17* won't let us keep a copy for us to play. Gits. Does anybody know if we can keep an A1200 on for six months?



Dynamite is probably the funniest weapon (back, old soldiers, back!), simply because dropping a stick on an opponent's head and then running causes a ridiculously high explosion, while your enemy leaps into orbit. Like this little guy, here.



ALIEN BOGIES AT FIVE O'CLOCK

Alien Breed is as much a part of the Amiga's history as the phrase "gone into liquidisation". Just when you thought it was safe to creep around deserted colonies on distant planets, here come more of the acid-dribbling gits. And in glorious 3D too!

PROJECT: Alien breed 3D
PUBLISHER: Team 17
DEVELOPER: In-house: Andy Clitheroe (programming); Mike Oakley (graphics); Bjorn Lynne (sound); Kenny Grant (project manager); Martyn Brown (bullying and drinking).
INITIATED: June 1994
RELEASE: June 1995





Above: Though not visible here, the final version of *AB3D* will feature on-screen weapons. Each has a different appearance and a different sort of shot. Here we see what I like to refer to as a 'blue blast' which, I'm sure, will be very handy in a number of situations. But then again, what do I know?

INCOMING TRANSMISSION... Dear Sir, I suspect I have very little time so I shall get straight to the point. I will explain the function of Osiris later, but for know, you need to know this. Osiris base is under the control of a hostile alien force. Defence systems also hostile – REPEAT – all systems inoperable or hostile. There is no hope of rescuing the situation, the only – REPEAT ONLY – option is to destroy the site from orbit. DO NOT ATTEMPT LANDING HERE. Danger of contamination is HIGH. Believe me General, sending troops here would be a suicide mission. Please, for the sake of mankind, destroy this place utterly and let no-one approach the surface. Oo-ah!

And so it is, that we once again find ourselves looking forward to yet another *Alien Breed* adventure. Of course, though we've recently received what I consider to be the best of the series in the form of *Tower Assault*, it looks as though the Team 17 folks have surpassed themselves this time — with *Alien Breed 3D*!

Team 17 hadn't actually planned to continue the *Alien Breed* series beyond *Tower Assault*, but Martyn Brown, Team 17's tip top fella', had other plans:

"I'd always wanted to do something in 3D on the Amiga, but personally thought it was unworkable." Thankfully, Martyn then met someone on the Internet by the name of Andy Clitheroe, who said that he had a 3D engine running smoothly on an Amiga. Thus an idea was born...

The continuation of the 'INCOMING MESSAGE' goes on to lay down the plot for this alien-bashing extravaganza, telling of how a low-security facility, Osiris base, found an alien, buried deep underground with a belly full of dormant eggs. It all gets pretty predictable at this point, with the scientists sodding around with the infant aliens' genetics, resulting in tons of enormous buggers running amok and killing everyone, etc. etc.

And so it was that Martyn invited Andy over to his house to demonstrate his engine. He brought over something that was very rough, and things just developed from there. With a bit of corner cutting and some pretty sensual coding, things looked promising — the only real bitch being the need to use the copper set to emulate the PC's chunky byte-per-pixel mode, leaving the display a little 'pixelly'. Martyn explains.

"I think Amiga owners must swallow the fact that this is the only way it could ever be done at speed — I think you soon forget about it when you're involved in the heat of the action anyway. Andy has been amazing; he would bring a version that ran at so many frames per second, and then a week later would bring another one that made the first look like crap. We all secretly think he finished the game months ago and is just bringing periodic updates to prove he's worth the money."

SPANNERS AHOY!

Of course, if you want a more detailed analysis of this clever 3D jiggery-pokery, Kenny Grant, project

MUMMY! I'M SCARED!

One of the special features mentioned on *Alien Breed 3D*'s press release is something called 'Real-time inverse-kinematic objects'. I had planned to hold a competition to find out what this meant, but Team 17's Alan Bunker was kind enough to help me out. What it actually means is that the aliens in the game are based upon actual models, rather than just being a set of sprites. Within the game this will produce much more realistic movement as, for instance, if an alien reaches out for you, his body will respond realistically (i.e. shoulders turn, joints extend, etc.) Compared to the likes of *Death Mask*, this should make a tremendous difference. not to mention being quite damn scary!



manager, is your man...

"Accomplishing the task of getting the 3D engine working at a decent frame rate on at least a standard A1200 has been a bit of a battle," Kenny explains, "but as the project started to grow, so did testing ideas, one of which was to use rather clever timing routines and go through relatively small sections of the code finding loopholes and redundant code areas.

"For example, back in December the 'line of sight' (LOS) algorithms (routines that work out whether an alien can see another alien or the player) underwent major surgery when it was found to be operating at a ridiculously slow pace. To put all this into perspective, imagine 16 raster lines of time were found to be used just to calculate whether a creature could see another.



"Now place ten creatures on screen, each of which can see nine other creatures; therefore 90 operations of the LOS routine = 1440 raster lines = five frames!! Five bleedin' frames just to work out what ten creatures can see! [Disclaimer: *The One* would like to make it clear that they, under no circumstances, understood any of the above — The Management.].

"And what if they were to see bullets and dodge them? A nightmare scenario, but one to be addressed. The following weeks brought a new improved LOS routine which worked out to be around ten times faster, and allowed for loads of aliens, all aware of each others whereabouts, and gunning for the kill. Excellent!" Well, yes. Quite.

Fairly unsurprisingly, the main source of problems for the development team have been speed changes. While attempting to improve the speed, they found that even when a 'zone' was off-screen, the calculations for the floor points were still performed as if the rooms were in plain sight. A bit of recoding went on to solve the problem, but after including a few flights of stairs, the speed dropped back down again.



ME ME ME!

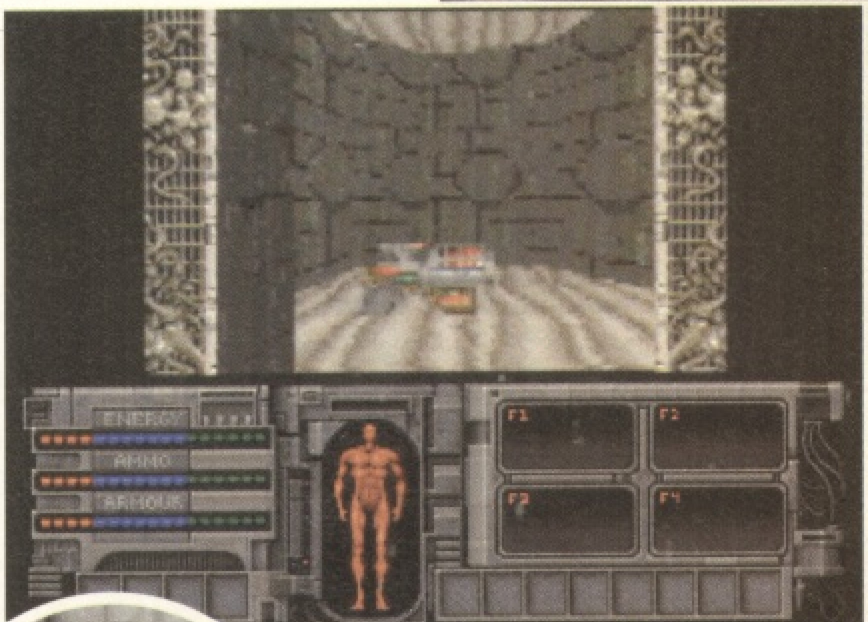
Martyn claims that the biggest problem hasn't been to do with the product, as much as stomaching all the other companies claiming to have THE *Doom* game for the Amiga.

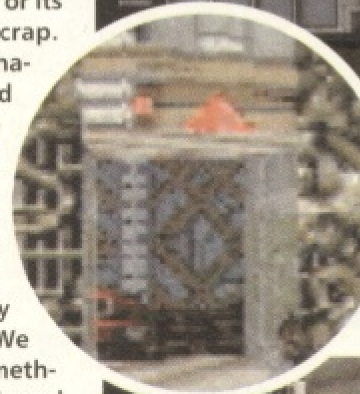
"We've seen them all... and laughed! To be a *Doom* game it has to have full 3D buildings, any-angle walls, FULL texture mapping on walls and ceilings, and decent gameplay." Kenny agrees, targeting the recent *Death Mask* as an example (well, more of a punch bag really).

"Look, this is my opinion and not the general opinion of Team 17 or its members, but *Death Mask* is crap. Why? Well, the control mechanism is so restrictive, and only allowing the player to move in one of four fixed locations is absurd for a product claiming what type of game it is on the front box. *AB3D* offers true 360° rotation, which works incredibly well and is now up to speed. We hope to offer various control methods such as the mouse and keyboard pads. I personally love the mouse control method as you get a real feel of running away from the aliens as they chase you — with you wildly running your mouse and trying to blast the mutha' away!"

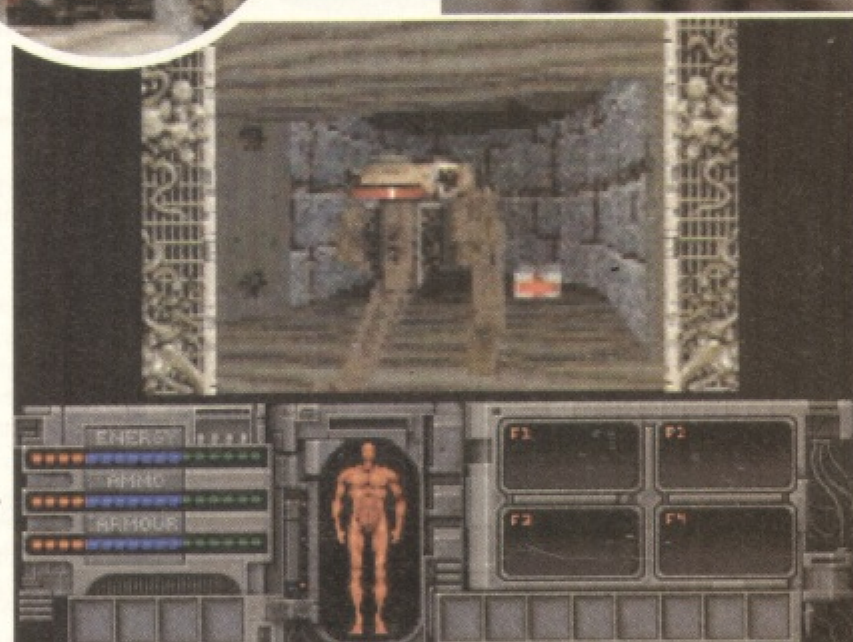
Martyn adds his bob's-worth, only with, er... a little more enthusiasm. "*Death Mask* is a load of b... [Snip! Try "rollicks" instead — Andy.] We've seen nothing that texture maps everything and boasts all the features that our engine does. We could have released a simpler version about three months ago, but the final version is going to be amazing."

It's obvious that the team believe they have an absolute winner on their hands, but are there any particular achievements they're proud of? "The

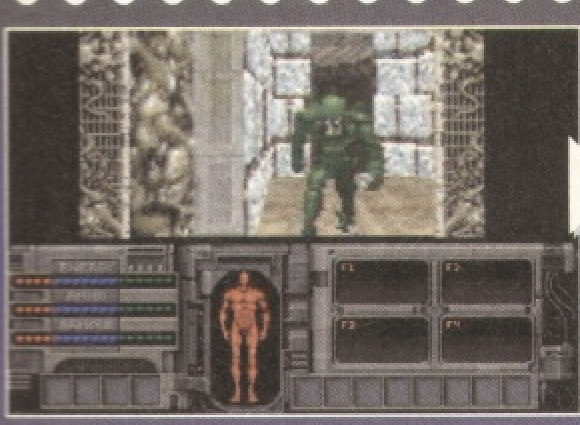


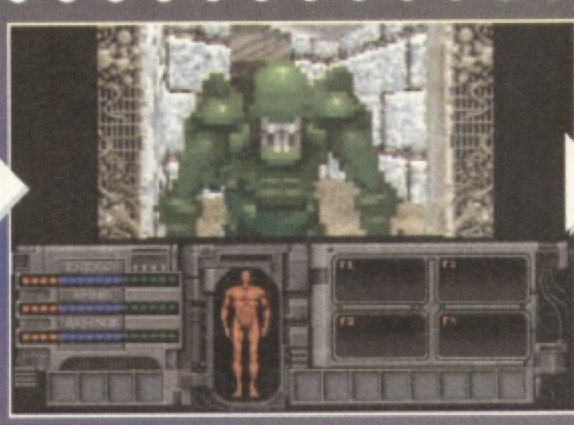


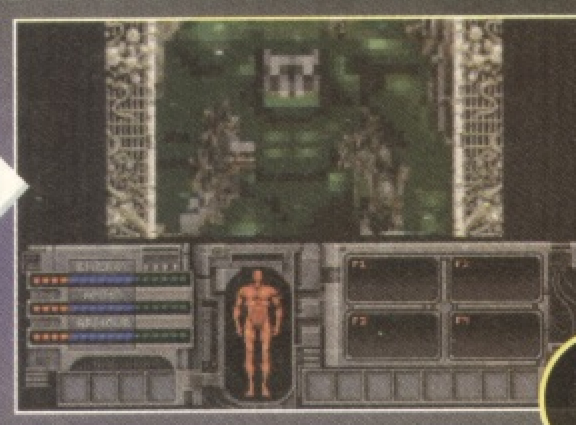
Hello, hello and (as always, might I venture) hello! This is what we're really interested in — A GUN. As previously mentioned, there will be a number of nice guns in the finished *AB3D*, each with a specific use and ammo type. I don't actually know which one this is, but hey! let's imagine it's some sort of cannon. With this in mind, I reckon it's the sort of thing you'd want want if there was a really long corridor filled with aliens. (You really are struggling, aren't you — Andy.). Yes, I am.



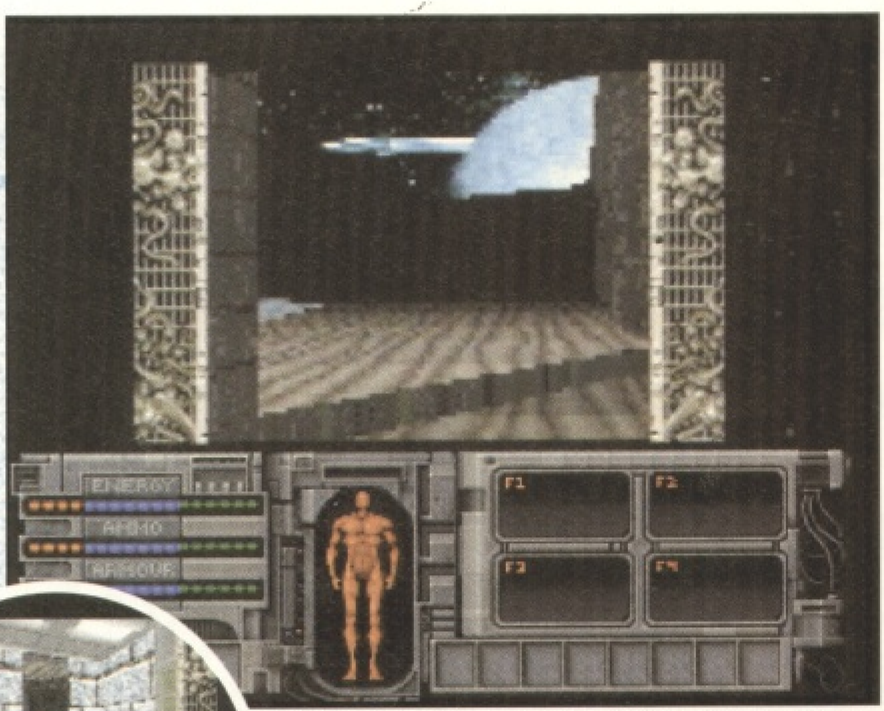
Phew! That was close. Just for a while there I thought I was going to have tons of grabs with no captions. Static shots don't exactly do *AB3D* any justice, but at least there are a few things here to talk about. As well as aliens, there are a number of other nasty 'things' out to eat your head. This would appear to be some sort of walking mechanoid (quite good that, I thought). I'm sure I could quite happily shoot this bugger, but then again, would I want to risk obliterating the rather scrummy looking medipac? Hmmm, such a quandary.



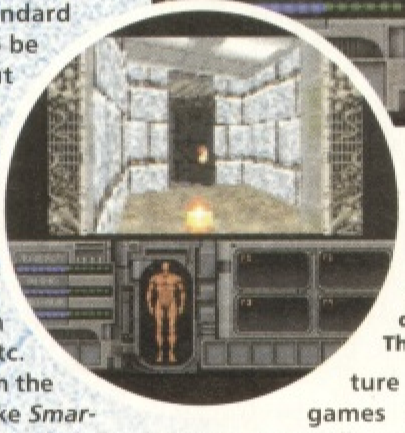




Right: Rather attractive this grab, I thought. I'm not one hundred per-cent sure, but I think this is an enormous planet floating around in the background to one of the levels. It's certainly one of the more exciting grabs on the page, but then again, less is more. Or something.



water routines have to be seen to be believed," pipes-up Kenny, "they look sooo nice. When an object is placed under the water, true refraction of that object will occur. This not only works brilliantly, but looks stunning too. Other great things? Well, we found that because of the way the engine was written, it became speed independent, which basically means that when the engine was run on a standard A1200 the speed was (to be honest) remarkable, but when we added fast RAM — Wow! Did that baby fly! A 50MHz accelerator was brought in and the speed just began to look stupidly fast, yet smooth as honey." Yum.



Left: "Take that you empty door!" Bang! Blam! "Die you mutha' sucking empty entrance!" Ooghya! Wham! "You will roast in the pits of hell as you should, you... er, doorway you!" [Disclaimer: *The One* would like to apologise for the flimsy, transparent captions that have accompanied this feature. The author in question has been relieved of his duties, and normal service should be resumed shortly. Thank you. — The Management.]

And how has it been fitting all of the aliens etc. into the Amiga along with the engine? Again, Kenny (like *Smarties*) has the answer...

"A tricky question. Initially our aim was to include at least eight different creatures, but at the moment memory is the obvious commodity we have to watch out for as *AB3D* has to work on a standard 2Mb Amiga. Certain trap ideas had to be taken out to make room, while various other ideas were either too ambitious or impractical after taking into account the remaining development time. I don't really want to talk too much about this subject as it's like knowing what you've just lost out on after playing Bullseye!"



SMASHING SUPER GREAT

With all this having to be lost, do the team still think that the Amiga is a viable machine for this sort of game? Martyn shrugs. "No, not really, which is why we're pretty chuffed with *Breed 3D*. We originally planned to do *Breed 3D* on the PC about one and a half years ago, but then *Doom* came out so we scrapped it — realising that anything that followed would have to be pretty special. It's ironic that now *AB3D* is on the Amiga when we thought it was completely unworkable. I don't know what we'll do in the future, but I doubt that a plethora of good texture mapped games are likely to appear, especially at the somewhat lower resolution you have to work with when using this type of specialised 3D engine."

And would you run screaming from another project like this on the Amiga, or would you welcome it with open trousers?

"Who can say?" quips Martyn, "Besides, my trousers are always open... I can't get strong enough flies. I suppose you have that problem as well, Matt." Er, quite. Ahem. Perhaps I could address that question instead to Kenny...

"Personally, I would welcome any game of this genre, preferably on a more powerful machine though. The Amiga is a good platform to work on, but when ideas start flowing and I want to start doing weird, intricate stuff like smoke routines or laser fields, the Amiga just can't handle the task the way I want it to be handled — hence the reason why *AB3D* is AGA only."

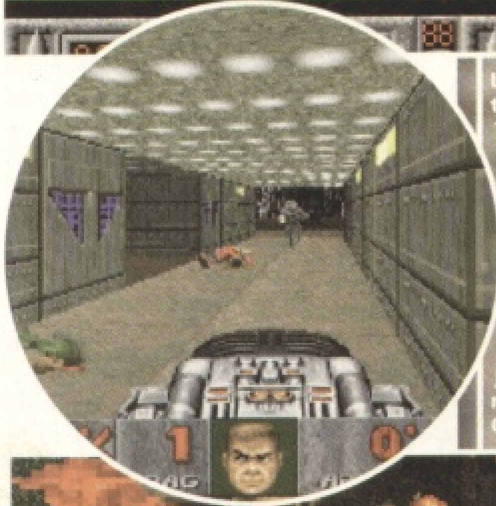
There's still a fair amount to be done with *AB3D*, such as a complete overhaul on the graphics, panels to be added, sound effects, weapons, on-screen guns, mapping, and other miscellaneous bit & bobs such as puzzle constructions etc. but Kenny feels that the most important thing left to be done is to let the world know that they're on their way! "The public need know one thing..... DO NOT purchase any game of this style until you see *AB3D* in action. If you choose to ignore this message then you'll only have yourself to blame!" Er, right you are, guv.

DOOM? WHAT'S DOOM?

We always refer to a certain game when talking about 3D games, but what exactly is *Doom*? Well, put simply, it's about the most atmospheric game that's ever been seen on the PC, and has, since its arrival, spawned a thousand clones. The first commercial effort on the Amiga was *Death Mask* (although by the time this appeared, *Doom 2* was already out on the PC, cashing in on the hype). *Death Mask* managed to score 58 per cent, but really just proved that you need more than a 3D engine to make a good game. So will *AB3D* avoid this mistake? Only time will tell.

Below: *Death Mask* has a fairly slick 3D engine, but repetitive game play makes it a tad tedious in the long run. There's a severe lack of weaponry, and the enemies are fairly nasty and pixillated as well. Damn.





Left and below: Well this is what the fuss is all about — *Doom*. These shots are actually from *Doom 2*, but show the general style of the game. There's lots of running around, lots of guns, and lots of killing. Some argue that this sort of game will only work on a fast PC, but then there have been a number of crap contenders on the PC, proving that it's not just speed, but design and planning that make the game great. Good luck, *Alien Breed 3D*!



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...and I always thought that 'amusing' game titles were reserved for The Hidden. Team 17 bring you the game which causes small boys to titter, and Andy Nuttall to, er, titter. Damn.

WHAT'S NEW, PUSSYCAT?

PROJECT: Pussies Galore
PUBLISHER: Team I7
DEVELOPER: Amber Developments: Andy Coates (Programming); Matt Bell (Graphics); Allister Brimble (Music); Wanton (Disk system, apparently)
INITIATED: May I994
RELEASE: April I995

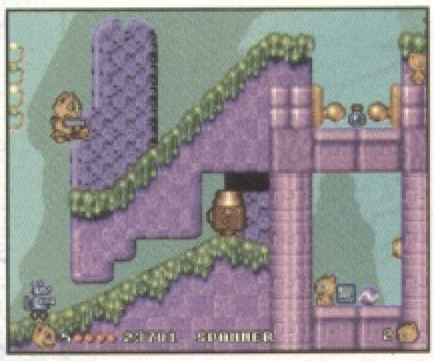
"I'm putting forward my disclaimer for the name now," says Kenny Grant of Team 17, very firmly. "I am not responsible for the name *Pussies Galore*." Fair enough, but it is, I have to admit, a name which has raised more than a few giggles in the rather puerile-at-times offices of *The One*. So where did it come from?

"Well, it's obvious, isn't it," he mocks. "It's got cats in there, and... er, they're galore. I have asked Martyn what inspired the name, but he was in a drunken stupor at the time, and he just said something that sounded like 'thpbbbpthth.' So I'll give you the same answer."

Although the two guys, collectively known as Amber Developments, responsible for, ah, *Pussies*, have never penned anything for Team 17 before, they have programmed other games separately, "But I don't think they want to say what it is, to be honest," laughs Kenny. Well, at least we know it's not the gamular travesties *Last Action Hero* or *Total Carnage*. So whatever it is, it can't be that bad.

Amber became involved with Team 17 because they got talking with Martyn Brown down at an Amiga show. "They took him some diagrams, showing how they expected the game to be, and basically he liked the idea and took it from there," Kenny describes.

So, Kenny. If you were the Director of a popular games publisher, and somebody came up to you with the idea of a platform game



with cats in it, would you seriously go for it?

"God, that's putting me on the spot. Er, looking at the artwork devised by the Amber guys, I would have gone with it, yes," Kenny counters. "The drawings were really nice, even though Matt, the artist, hadn't really done anything computer-based before."

By all accounts, or at least, Kenny's, the game's changed quite a lot since the early design anyway, although he's quite reticent to tell me how. Not exactly forthcoming with the old info is he, our Kenneth? "It's to do with the way Boris manipulated the kittens," he explains carefully, after a lot of coaxing. "Let's say it was *different*."

Ah. Boris?

"Boris is the name of the main character. He's a bit of a street-wise alley cat, and his girlfriend's called Doris. The game's about a chap called Evil Eric, who was once the great ruler of the universe.





Boris the cat, in-between 'manipulating' the kittens. Sinister...

He's steadily growing old, and he becomes jealous of the youthfulness of all the kittens throughout his land. So, as his last, and most diabolical scheme, he decides to abduct every last kitten in the land."

He does this, apparently, by using the one thing that most of the kittens care about: rock music. He records an album, the kittens eagerly buy it; it shoots to number one, but little do the kittens know that the music contains evil incantations played backwards behind the music. "When they hear it, they're sucked through the hole in the CD into an alternate dimension," he laughs.

"The player's role is, of course, Boris. In a way he's quite averse to kittens, he doesn't like them much, but he has to rescue them otherwise Doris is going to nag him to death." Good to see Team 17 producing 'PC' software nowadays, if you see what I mean.

"The game starts as Boris buys the album, sits in his comfy chair to listen to it, and then..." Kenny makes a disgusting slurping noise at this point, indicating that young Boris has been 'sucked' though the hole in his CD. I hope it wasn't in the CD player at the time.

So where, pray, does Doris come into it? "We don't really know. Where do women come in, sometimes? Us blokes can't do without





I reckon a better name for this game would be "Natural Born Kittens"...

them, probably," he bluffs, scrabbling for ideas. As you might tell, Kenny was recently married. "Anyway, we've yet to finalise where Doris comes in."

So the final game, then. If it's a platformer, is it the standard type, where you have to bounce on heads? "No, you're shooting," he says. It's interesting to note that the boys decided to use the shooting method of dispensing with enemies, because lots of people thought *Pussies* would be *Superfrog 2*. Why? Search me; and, indeed, Kenny. "It's not intended to be," he says, "it's just some people decided to think that."



...but perhaps that's me just being 'catty'. Sorry.

Spring finds The One's freshly waxed Welsh dresser and ovine depilatory roué squirming at the feet of someone who may, possibly, be about to release a game, which might, if the entrails are favourable, find its way onto the Amiga. Andy Nuttall is that desperate.

PROJECT: Chaos Engine 2
PUBLISHER: Renegade
DEVELOPER: The Bitmap Brothers: Simon Knight (Project leader, Design); Eric Matthews (Design); Steve Kelly, Steve Cargill (Programming); Rob Trevellyan (Intelligence programming); Dan Malone, Gary Carr (Graphics); Chris Maule (Music)
INITIATED: April 1993
RELEASE: Easter 1995



Like Dan Malone, interviewed in last month's installment, Gary Carr wields crayons for a living. Designing monsters, mainly, which makes him Dan's opposite half, he works primarily on the sprites and animations in the game.

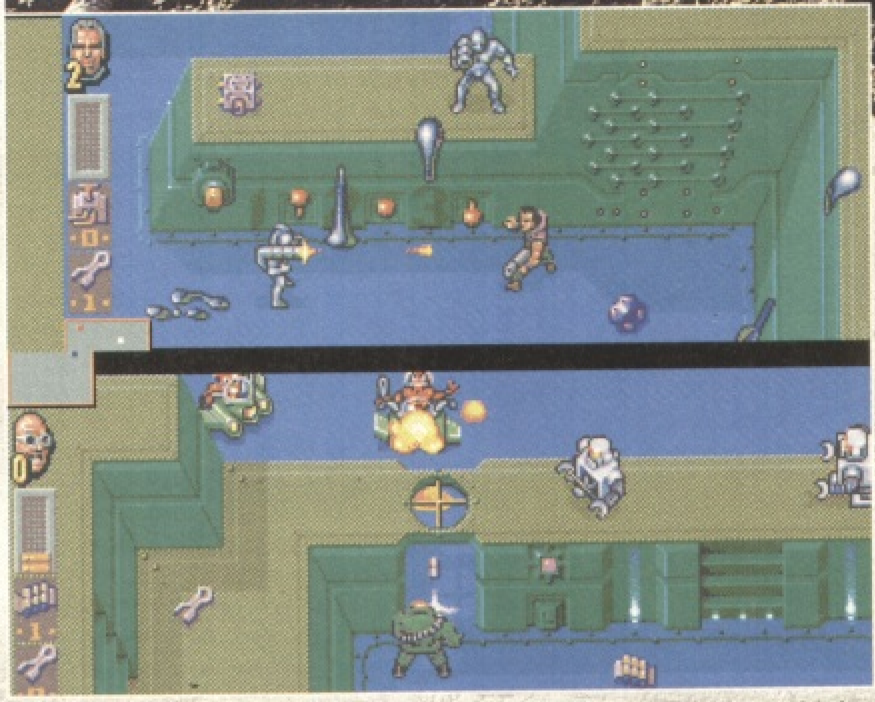
Working once for both Palace and Bullfrog, Gary's been involved in some brilliant Amiga games over the last few years: *Powermonger*, *Populous 2*, *Cyber Assault* (which later became *Syndicate*), before eventually leaving during the early stages of *Theme Park* to join the Bitmaps. He joined to go straight into the design of *Chaos 2*, so he missed out on the original game and had some catching up to do.

"When I started with *Chaos 2* I had to try to get my head around the original idea too," he explains. "I didn't really play much of *The Chaos Engine* before I joined, so I had to play it for a while to get a feel for it."

Dan Malone drew all of the graphics for the original game, so a certain amount of inspiration was drawn from his work.

"I did look at Dan's original characters," admits Gary, "because I didn't want to lose any of their feel. I needed to look at the way in which he used them, and their viewpoint in relation to the player." However, as well as throwing his own ideas into the look of the enemies, his thoughts have moved to behaviour as well.

"In *Chaos Engine*, the nasties are quite often simply cannon fodder; they'll walk around and right into your line of fire. With *Chaos 2*, though, I've tried to give them a few more individual moves, to enhance their character. Like the Mercury nasty, who simply dissolves back into Mercury when you shoot him, little things add to their character. Quite often, in some games, as you're busy blasting away at a big bunch of baddies, you can't see what they're meant to be. And that may happen with *Chaos 2*, but I've really tried to give them a little bit of... er, personality anyway."



The much-vaunted Mercury Monster (see text) can be seen at the top here, dripping to the South. And, elsewhere, shooting to the East. With about 49 monsters (50, if you include Gary's shoes) *Chaos 2*'s really beginning to take shape.



Yeah, we know all about that; shoot-'em-ups which throw all manner of detailed, well-drawn enemies at you, but when did you last study the enemies in your favourite blasting game? Gary's a big bloke, though, so you'd best take a decko at his more interesting creations.

PSEUD ANIMS

This diversity of 'personality' within *Chaos 2*'s baddy circles also stretches to the movements of said nasties. In *Chaos Engine* the characters pretty much did everything within a certain size of sprite, Gary reckons, so "when one character was put into the game they all worked." In other words, they mostly moved in a similar fashion to their underworld brethren. Gary, not one, apparently, for under-complicating things, has designed each to move uniquely.

"Unfortunately my baddies don't behave normally," he laughs. "They all move differently in different directions, so we had to come up with a list of sprite pattern tables." Which are what, exactly?

"Well, for example a sprite might do something in an easterly direction which it wouldn't do in a southerly direction," he explains, somewhat cryptically. "To take the Mercury nasty as an example again, it drips to the south, yet fires to the east."

Amongst the fifty-or-so enemies which Gary has drawn for *Chaos 2*, there exists a hierarchy not dissimilar to that of *The Chaos Engine*, in that different nasties have different degrees of 'hardness', but also some are apparently more 'intelligent' than others.

"For each level there have been a number of major nasties," explains Gary. "The actual number of nasties depends on the level, and the type... well, there are some which are quite hard, and some which you can blow away easily. There are roughly nine nasties per level, so there's quite a bit of work involved to get all the characters moving in all directions — and they've each got different moves, too."

A 'major' nasty can take Gary up to two weeks from start to finish because it has so many moves inci-

PART 3 CHAOS SERA SERA

STEVE CARGILL


Steve Cargill, sitting by the dock of the, er, bay.

"Steve Kelly does the main code, I'm more of a... backup programmer," says Steve Cargill, programmer of the original *The Chaos Engine*. "I help him out with machine-specific stuff, developing utilities that the programmers and designers need."

The main area that Steve was responsible for at the start of the project was the map editor, a clever program which enabled the designers to begin work on the maps before any coding of the actual game took place.

"When we're first starting on a game like *Chaos 2*," he explains, "we usually use old bits of code which are lying around just to actually get things running. When we have a bit more of an idea what's needed for the game, I then go ahead and put together some specific utilities with the game in mind."

This is apparently the case with every new game; a few pieces of bespoke code are written to develop a particular area of the game. "In *The Chaos Engine*, the editor was actually built into the game. I wrote a special version of it so someone could play the game, go and edit the aliens, and then carry on with the game." That was in the days when les Bitmaps used to program solely on the Amiga, of course, and it was necessary to have everything running in memory. Now all the code is developed on a PC, which in turn controls the Amiga.

"After the map editor, then there comes the sprite cutter, which takes the screens filled with forty-or-so sprites drawn by the artists, and converts them into a form which the program can use."

If Steve was the main programmer for the original game, why, then, did he not want to program the sequel?

"Because it's too big for one person to write in the time scale," he admits. "The original *Chaos Engine* took a long time — well over two years — to complete, so we decided to get three or four people working on it, each doing specific tasks. Hopefully, this will get the job done a lot quicker."



dental to the main action of moving around. "It's good to be able to get a major nasty and a minor nasty out of the way In a fortnight. So when you times it by the number of levels, it's quite a bit of work."

There was one particular nasty which Gary has, ah, borrowed from the original game, but he's remaining pretty cagey about it:

"There was one nasty, which was a main character in the original game. And he makes an appearance, but he's a bit different... I don't think I should say any more than that."

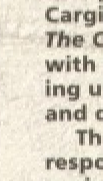
Oh, come on, Gary. You can tell little us...

"Let's say it was a character which wasn't very well accepted in some countries."

"You might as well tell him who it is, now," says Simon, laughing. No, I'm still stuck.

Having completed his design work for the sprites in the game, Gary is now looking forward to fine-tuning his creations' movements; to make sure that they behave exactly how he originally intended. "The sprites might go in to the game, and Simon might not like how they behave, for instance," explains Gary, "so the next few weeks will be taken up with tweaking already-created sprites. But then that's probably the end for me."

A short silence followed at this point, where everybody sat and pondered the 'end' for Gary. Every interview has them; embarrassing pauses. Interviewers forget their questions; interviewees shuffle their feet as they think of something interesting to say. We're oh so very lucky, in this case, that great blokes Steve and Simon are here in the room to rip the Mickey from Mr Carr for fluffing his lines.



"Ahem. Background animations," Simon clears his throat, gently reminding Gary that the important subject of moving backdrops, something which apparently concerns him, has not yet been broached.

"Oh yeah," Gary's eyes twinkle back to life. "Sometimes the sprites have to interact with things in the backgrounds, you see. So I've still got things like that to do... er, I'm trying to think of an example, actually, but I can't."

Another pause. "Switches, perhaps?" I offer. It was the first thing that came into my head, okay?

"Yeah. Anything which involves sprites being part of the background is mine," reveals Gary. "The monitors, for example, with little images on them — I've still got little things like that to do. The monitors will be showing data, or something, just to give the impression that there's a computer system controlling things in the background."



HOUSE MARTENS

Over the last few months I've had a lot of contact with the various members of clan Bitmap, and possibly the funniest story, well, anecdote, I've heard was about a particular nasty which Gary drew in a moment of desperation one night. Mentioning it causes Simon and Steve to heap ridicule on Gary's head, which collapses under the weight. Whatever could this strange baddy be?

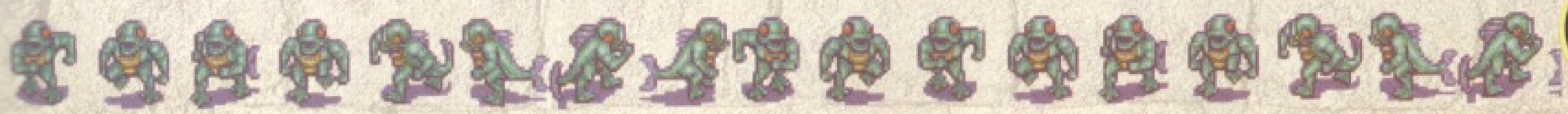
A pair of Doc Marten's boots.

"If you've got about 50 sprites, you know, nasties in the game, it can, when you get to your 45th nasty, make you think 'Oh, 'p'uck, what am I going to do now?'," explains Gary. "You run out of ideas. You get to a stage where you've done things that drip, jump, walk — so many different things, but you eventually start to run out of ideas.

"What you're referring to," he continues, to more laughter from Steve and Simon, "was, literally, the last sprite on the last level of the game. I was about a week behind schedule, so basically it was a case of 'get on with it as quickly as possible'. And I couldn't think of anything. My boots were draped on the bed, and I sort of looked at them... and then one thing led to another and I had this giant pair of Docs marching about on the screen! It was a bad idea, but I was very tired, and emotional, and it was late. I took it in on the following Monday, and... I really don't know why I thought it would be okay.

"I've actually not replaced that particular nasty yet; we're still one short. I'm hoping that, given time, I can come up with something a bit more interesting. It's difficult, because when you've got them in *DPaint* they look different than when they're in the game. It's only when they're actually put into the game that you can do most of your tweaking and stuff to make them all fit in really well."

But, of course, there is a certain school of thought, namely Steve and Simon, which suggests that a pair of Doc Marten's will never be any good, even with a major tweak overhaul. And I tend to agree!



TO BOLDLY GO... AGAIN!

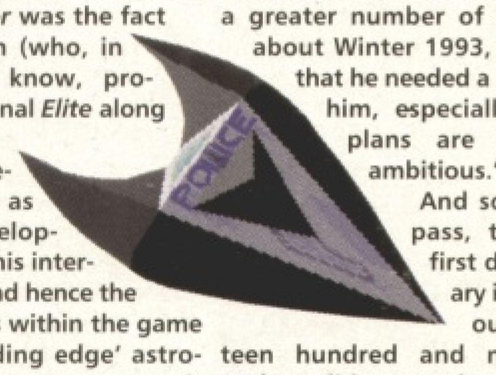
No-one needs an introduction to Elite. One of the biggest games in the history of computer entertainment, and the sequel, Frontier, didn't exactly sell too badly either. But now it's time to turn the book to chapter three, as First Encounters hoves into view. Matt Broughton's your bookmark.



The sales record for *Frontier* is an impressive one to say the least. It entered the Gallup charts at number one, stayed in the top ten for six months, went back up to number one again in the summer of 1994, and is still in the top twenty FOURTEEN MONTHS after its release. Brian Adams and Wet Wet Wet, eat your hearts out. With a rusty fork. Well sod all that business, because here comes son of son of *Elite* — *Frontier: First Encounters*. This takes the player on a further fifty years in the time scale of the *Frontier* game world. New technical innovations exist, new ships have been built, the political map has evolved with the growth of *Frontier* settlements, and new people are in power. And, the Thargoids are back...

Probably the most surprising thing about *First Encounters* (or *Frontier 2*, or *Elite 3* even) is its relatively speedy development. *Frontier* took something in the region of five years to produce, and boy did we have to wait for it. Konami pulled out as publishers because of the number of delays the product inflicted upon them, handing the blank cheque over to Gametek, who have no doubt bought several small villas in Spain as a result.

The main reason for the time taken with *Frontier* was the fact that David Braben (who, in case you didn't know, programmed the original *Elite* along with Ian Bell) produced it single-handedly. As well as that, during development he explored his interest in astronomy and hence the creation of planets within the game incorporated 'leading edge' astronomical theory to generate a universe containing ten to the power of eleven solar systems (i.e. bloody tons of them,, 'O' level and GCSE Maths failures) and their attendant planets. In similar terms, the ships and space debris were made to adhere to the laws of physics; making mining and combat rather more difficult than it had been in *Elite*.



So, I ask Adrian Cale, Gametek's chief bloke and general tippity-top geeza, how has *First Encounters* been written so quickly? "Well, by the time we got to *Frontier*'s release, it was apparent that one-man games production was unlikely to be a viable option in the 90s and beyond. The realities of the computer business requires shorter lead times and a greater number of projects. By about Winter 1993, David knew that he needed a team to help him, especially as future plans are even more ambitious."

PROJECT: Frontier 2: First Encounters
PUBLISHER: Gametek
DEVELOPER: Frontier Developments Ltd: David Braben (God)
INITIATED: February 1994
RELEASE: April 1995

And so it came to pass, that on the first day of February in the year of our lord nineteen hundred and ninety four, Braben did come down form the mountain, proclaiming that his company *Frontier Developments Limited* had been born. And there was much rejoicing...

"The aim", continues Cale, "was to bring together a team of bright, well-motivated individuals, each with individual skills to take ideas and make them happen. The intention was, quite specifically, to move as far as possible from the standard urban office environment, working on the belief that people work best in a relaxed, open atmosphere. The 'office' is therefore based in a farm-

THEY'RE BACK!

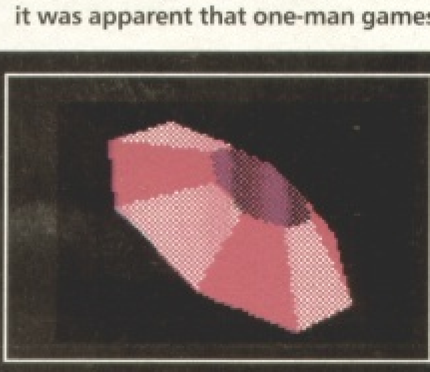


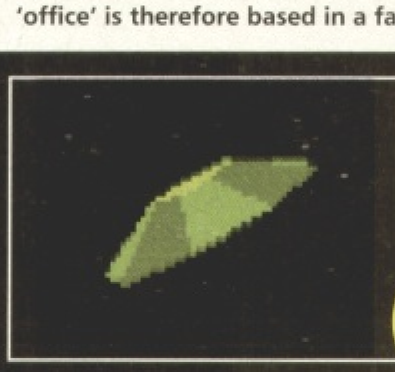
The Thargoids were the scourge of Elite. In their enormous, not to mention enormously powerful, saucer ships, the little green gits were incredibly tough to beat. Anyone who has ever accidentally fallen into witch-space and been confronted by a gaggle of the gits (and, incidentally, if you know the correct collective noun for Thargoids, well then, er... sod off) you'll know what I'm talking about. They were very, very nasty. Very.

And so they're back, even though they were best part of 'gone' in *Frontier* (although I'm reliably informed by the Braben-meister himself that they were in there somewhere), *First Encounters* sees them well and truly 'frying tonight'. In the game, the Thargoids form the basis of a core of hand-coded missions, running more than three game years from start to finish! At the end of this 'slightly large' mission, the player will be in the jolly important position of choosing to either return the Thargoids to the galaxy or, er, not.

The best bit, though, is the fact that during the mission, the player will be able to acquire one of the highest spec. ships in the game, plus a number of Thargoid-designed add-ons not available except through the mission.

So how have the hexagonal buggers evolved in ten years, then? Well, perhaps it would easier to simply show you what they used to look like (right), and what they look like now (above). You could say that they've, ahem, 'come on a bit'.





house on the edge of rural Cambridgeshire with acres of parking and almost no traffic noise." You lucky, lucky, lucky gits.

ANYWAY...

A number of the criticisms that were targeted at *Frontier* have been taken into account for *First Encounters*, with changes being made to combat, controls, and presentation. Cale explains, "The icon layout has been completely redesigned to make it more intuitive, building on feedback from players of *Frontier: Elite 2* and on the experiences of team members. Icons have been added to go with new features and the system has been redesigned to minimise the number of key presses required to arrive at a given function."



When in flight, the view screens are now projected as a head-up display in front of the player, with the various maps, bulletin boards and inventories being called up to overlay it. Messages and video are projected up from the desk onto the basic display area.

"The player is now placed firmly inside the ship's cabin, seated at a desk with a console, rendered in *3D Studio*. When docked and stable, the inside of the cabin is visible, with variations from the basic, cramped interiors of the tiny single-seater Eagles to the vast splendour of the top-of-the-range 'Gyr' class cruisers. Interiors are being painted by the artist Danny Flynn to avoid the consistent computer graphic images prevalent in many current games."

Some of the in-game odds and sods have also been re-vamped to usher in the new year (probably), and some have, in fact, gone back to the more traditional options from *Elite* 1. Left and right views will be re-introduced for *First Encounters*, sitting alongside the now-established turret views from *Frontier*. In addition, missiles can be fitted with a front-mounted camera capable of sending video to the ship, so that you can watch a missile's-eye-view from the moment of launch up to the point of impact with the selected target. "There are also a far greater range of lasers and missiles available, including target specific weapons." (Brilliant!)

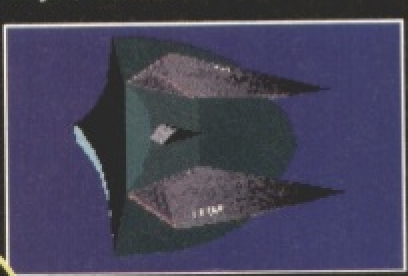
A combat computer will be available as a piece of ship equipment. This will be of a similar design to the basic on-board scanner, but will have a greater range and a number of functions to allow the player to identify the type, distance, direction and possibly the affiliation of ships to a wider vicinity. The ship manoeuvrability has also been enhanced following requests from *Frontier* players, and the tactics of approaching ships has been altered to enhance ship to ship combat.

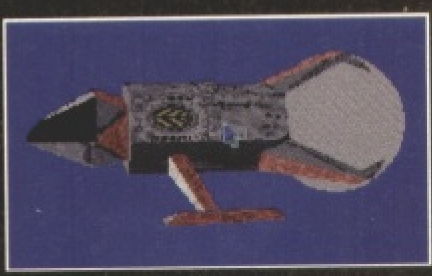
A major innovation in *First Encounters* is the presence of on-line journals. These are somewhere between modern newspapers and e-mail bulletins. Cale dances like a crazed mongoose, "There are five separate journals, three affiliated to the major political powers (and reflecting their views on the game events) and two which are normally independent. The journals are updated at monthly intervals and will be available by subscription at appropriate systems. Actions by the player will be reflected in the text, and mission data will be made available as the player makes progress. Altogether, there are over 100,000 words of journal text, giving a wealth of reading material."

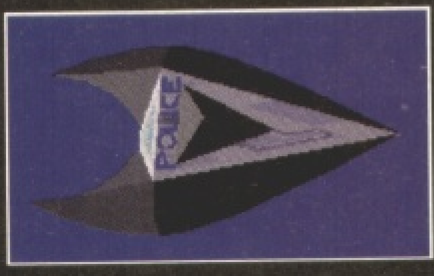
Frontier saddies will no doubt be pleased to hear that in addition to all of these treats, there's also a new compilation of short stories by a range of authors to complement the game worlds. Hurrah!

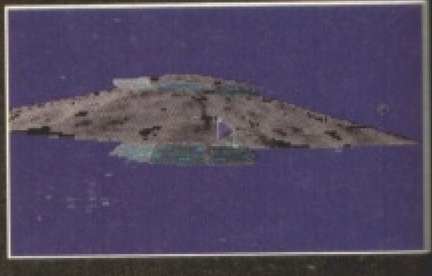
SHIP SHAPES

Good title for the box out that, isn't it? No? Oh well, at least I tried. As you may have gathered, everything from *Frontier* has been tweaked and pruned in readiness for *First Encounters*, including many of the ships. A library of new ships have been designed, while all of the old ones have been tastefully texture-mapped to increase authenticity. Unfortunately, whether this extra feature will make it onto the Amiga is still, as yet, unknown

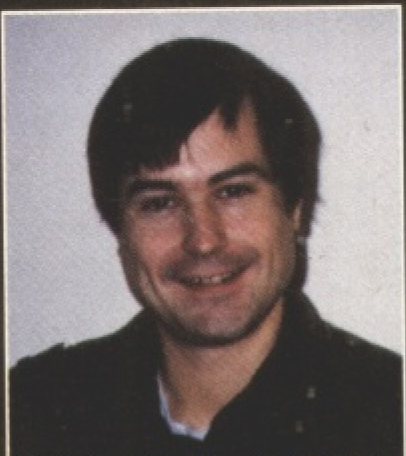








BIG DAVE



David Braben: A man barely alive.

Matt: How happy were you with the first versions of *Frontier*?

David: I was extremely happy with the first versions, as they show that the cult following the original *Elite* had wasn't just a flash in the pan. Five years in development is a long time, so it was great to see the computer game players out there taking to *Frontier* so immediately. The *Elite* series had become more of a way of life than just a computer game for many people.

Matt: If you could go back in time, would there be many things you'd change in *Frontier*?

David: I don't think so. The game content was a large improvement on the original *Elite*, but kept the same 'feel'. This was very important as it allowed existing *Elite* buffs to make the transition very easily and new recruits to get into up-to-date 3D space adventures.

Matt: What were your reasons for producing another *Elite* product so soon after *Frontier* (relative to the time between *Elite* and *Frontier*)?

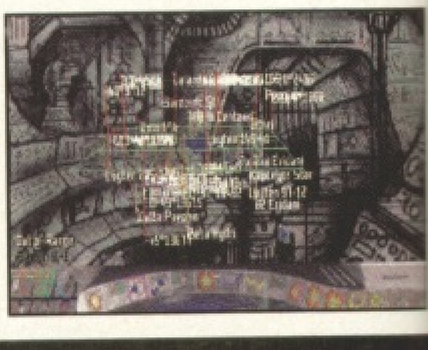
David: After the unprecedented success of *Frontier*, I set up a full development house consisting of eight developers, plus a few freelancers. Thus *First Encounters* has been produced in eighteen months. If you look at traditional timing for bringing out a sequel, eighteen months is about right. You have to remember that I was on my own for the full duration of *Frontier*, hence the five year development time.

Matt: And what would you say is the element that you're most proud of with *First Encounters*?

David: I'm most proud of the mission structure and the design of the planets. There is far more graphic detail with the planets, including texture mapped mountains, polar ice caps, deserts and moors.



Left: The rather sad thing about all of these grabs, is that chances are, a lot of the texture mapping and Gouraud shading (i.e. super-sexy graphics) will be well-trimmed to fit into the Amiga. As it stands, *Frontier 2* will be arriving on three disks as opposed to *Frontier*'s one, but certainly the main ship exterior graphics will be of a much lower resolution than the PC grabs shown here. Sorry about that. I didn't get you hopes up did I? Shame.



Right: Pretty-much all of the graphics have been changed for *Frontier 2*, including the navigational systems. If you ask me, this one looks a bit of a mess, but I'm sure Lord Braben in his infinite wisdom (or should I say ALL of his infinite wisdom, just to annoy Harry) knows what he's up to. Well, fingers crossed anyway.

THE CHANGING FACE OF LAVE

The Thargoids aren't the only things to have changed over the years; some of the more familiar locations have also become, well... less familiar I suppose. There can't be anyone who's played *Elite* that hasn't been to Lave, and most of the *Frontier* players will, I'm sure, have popped back there if only for a touch of nostalgia. So how's the redecorating going then? Well...



Here's phase one, live and direct from *Elite*. It's roomy, it's functional, and it's extremely boring-looking. Ah, the happy hours spent doddering slowly towards such magnificent structures in the days before docking computers were supplied as standard. Next!



Hmmm. In a rather disappointing revelation, *Frontier*'s old Lave Station doesn't actually appear to have been touched much in ten years. A coat of grey paint, a few flashing lights, and some new windmill-like arms. Er, absolutely lovely I'm sure. Next!



Ah, this is more like it. I've always thought that if there was one thing the Lave Station really needed, it was lemon segments stuck on the side of it, like this pic from First Encounters. Well, all right, let's be honest, it just looks silly doesn't it! Any more? No? Good.

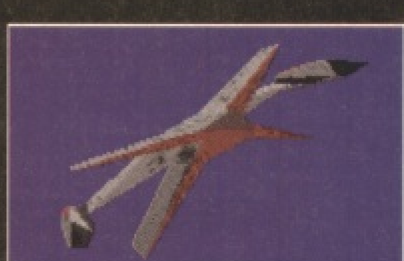
FLY ME TO THE MOON



The general buzzword for *First Encounters* is 'Detail'. The mountains have got grass, the grass has got mountains, and the grountains have got mouse (SHUT UP! — Harry). Here we see not only a nice bird's-eye-view of a town, but also a, er... bird-with-no-wing's-eye-view (below). As you might have guessed, the enormous string of meaningless digits will NOT be appearing in the final game. (Oh, no. Really? — Andy).







I LOVE TO GO A'WANDERING



The planets in *Frontier: First Encounters* are as far removed from those in *Frontier* as the *Frontier* ones were from the original *Elite*. "Planets are real" claims Cale, "They have oceans and bays that would give the most ardent designer of fjords sleepless nights [Slartibartfast, perhaps?]. They have cliffs that would make a climber ache to get out of the ship and set up a rope." Yes, that's quite enough of that silly talk. "Earth is actually based on maps of our planet, while all the others are generated according to the astronomical data we have. All are different with different weather, and all will be the same each time they're visited."



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LEMMINGS 3	**19.99**	------	------
Lethal Weapon	8.99	------	------
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LITIL DIVIL	------	------	**19.99**
Lombard RAC Rally	6.99	------	------
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Lords of the Realm	22.99	22.99	------

Title	A500	A1200	CD32
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Man Utd Prem Lge Champs D/Disk.	8.99	------	------
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Mean 18	8.99	------	------
Megarace	------	------	22.99
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Midwinter	10.99	------	------
Midwinter 2	12.99	------	------
MIG 29 Fulcrum	10.99	------	------
Mighty Max	17.99	19.99	17.99
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Putty Squad	------	19.99	19.99
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Title	A500	A1200	CD32
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Super Loopz	------	17.99	19.99
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Wembley Rugby League	17.99	17.99	------
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Worlds of Legend	12.99	------	------
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Zool 1 or 2	------	------	19.99

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Chaos Engine	9.99	------	------
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J Nicklaus Designer Clip Art Vol.	7.99	------	------
Lotus Trilogy	12.99	------	------
MICROPROSE GOLF	**12.99**	------	------
Nick Faldo's Golf	12.99	------	------
Sensible Soccer 92/93	12.99	------	------
Shadow Worlds	8.99	------	------
Soccer Kid	9.99	9.99	------
SYNDICATE	**12.99**	------	------
TORNADO	**9.99**	**9.99**	------
Vikings	8.99	------	------
Walker	9.99	------	------
Zool	8.99	------	------
Zool 2	10.99	10.99	------

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Title	A500	A1200	CD32
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10 out of 10 English (6-16)	18.99	------	------
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10 out of 10 Maths Numbers (6-16)	18.99	------	------
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ADI French (11-12) or (12-13) or (13-14)	17.99	------	------
ADI Maths (11-12) or (12-13) or (13-14)	17.99	------	------
ADI GCSE Maths/English/French	22.99	------	------
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Spellbound (7-16)	8.99	------	------
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PD & Shareware

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G004 Breakout Construction Kit.	1.25
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G007 Aztec Challenge	1.25
G008 Gnu Chess	1.25
G009 St Arlans	1.25
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U025 Engineers Kit (A1200 only)	1.25
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U029 Amiga Tutorial	1.25
U030 ACES Database	1.25
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U032 Excel Database	1.25
U033 Text Plus v4.00	1.25
U035 Text Engine	1.25
U038 Number Pad for A600	1.25
OVER 18's	
X002 Adult Jigsaw Puzzles	1.25
X003 Die Filkinger - Naughty Cartoon	1.25

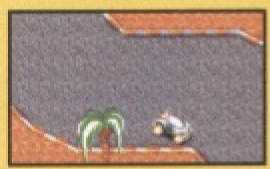
3.5" Blank Discs

	TDK Low	TDK High	Precision Low	Precision High	Unbranded Low	Unbranded High
10	5.99	6.99	3.99	5.99	3.50	4.99
20	11.50	13.50	7.50	11.50	6.50	9.50
50	27.50	32.50	17.50	27.50	16.25	22.50
100	52.50	62.50	32.50	52.50	29.99	42.50

RECYCLED DS/DD Low Density

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REVIEWS









HOW DO WE DO IT?

At The One we believe a picture speaks a thousand words. That's why our reviews are a bit different and, we like to think, a lot better than the rest. Each game review begins with a short introduction, telling you what sort of game you're reading about and outlining its plot, then we follow that up with illustrations, maps and diagrams accompanied by informative captions that demonstrate every aspect of how the game plays. Finally there's the Verdict where we explain the game's good and bad points in detail, so that you can work out precisely whether the game's for you or not. Bear in mind that although a review is only written by one person, the whole team play every game reviewed and the Verdict and scores are based on everyone's input. Based on years of research this is, quite simply, the best game reviewing system devised by man. Er, probably.

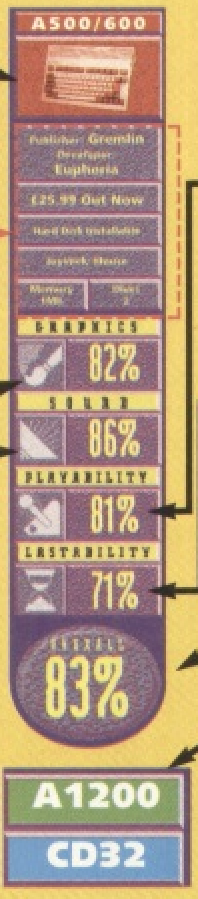
THE VERDICT PANEL EXPLAINED

This piccy shows you clearly which Amiga - A500/600, A1200 or CD32 - the game is being reviewed on.

This panel indicates who is publishing and who created the game, along with essential info such as how much the game costs, when it'll be released, the control system(s) used, how much memory your Amiga needs to run it, how may disks it comes on (and therefore how much swapping you can anticipate) and even whether you can install it onto your hard drive.

This percentage indicates not only how well-drawn or animated the graphics are, but also how well they complement the game. Some games look great in static form but may be slow and jerky 'in the flesh' which will be indicated by a lower-than-expected Graphics score.

As with Graphics, the Sound score isn't based purely on the quality of the tunes and sound effects, but also on how well they enhance the game. For instance, an all-guns-blazing shoot-'em-up with a silly bouncy jingle wouldn't do well here.

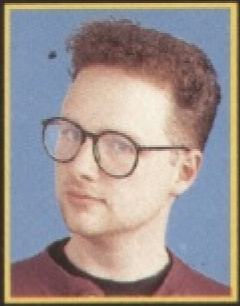


Playability, which we hope will soon be incorporated into the Oxford English Dictionary as a 'real' word (write to your MP!), indicates how easy the game is to get into and how much fun it is to play. Things like poor control or cluttered screens will take this score down.

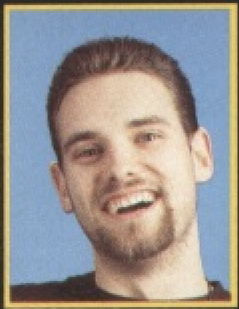
Another 'new' word, Lastability indicates whether you're likely to finish the game in a day or a year, and also whether the game is one you're likely to keep returning to time and time again. It's a rather important mark, especially with games being so expensive.

The Overall score is the definitive guide as to whether a game is good or bad. It takes into account many factors other than the four main ones listed above, which is why it's not simply an average of those scores. Anything scoring 85% or above is considered an essential purchase.

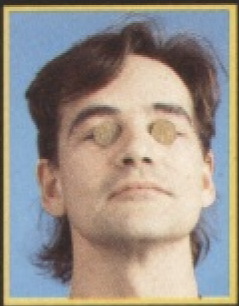
The Amiga family is even bigger than ever now, with people able to buy A500/600s, A1200s and CD32s. Here's where we'll tell you about how the game runs on the machines not covered in the main Verdict panel, as well as whether any enhanced or cut-down versions of the game are planned.



ANDY NUTTALL
Spring usually finds *The One*'s unpalatably roseate guardian of the bardic stool pulling on his mighty galoshes and tramping through the phlegms of the Usk Valley in search of the season's first daffodil. This year though, Andy's responsibilities weigh heavily and he will have to be content with his trusty life-size model of Sir Harry Secombe, which comes complete with realistic dewlaps.



MATT BROUGHTON
To be honest, the coming months of brambly burgeonings and below-the-belly-button bulgings and beginnings will make little difference to *The One*'s deputy-chief Satyr, and sporter of 'The Trousers of Shame', who is still to be seen occasionally wearing an occasional table to cover the spectral damp puddle which keeps re-appearing in our office carpet.



HARRY ATTRILL
From his sick-bed, he rouses himself like a slightly soiled sun-beam that has seen much better dawns and rather too many late plums recently. The fatuous and half-hearted climber of *The One*'s treacherous North Face slouches unconvincingly before the white desolation of his capricious Macintosh before slumping gracelessly to the floor. 'It was the rissoles', he cries and is gone.



JO WINSLOW
Spring has set *The One*'s petite, pastry-flavoured 'Heroine of a Thousand-and-one Pages' a bit of a *Countdown*-style conundrum. Does she continue to look like a tiny, bewildered South African antelope which has unexpectedly been proclaimed Caesar during Flavian period, or does she let her hair grow sufficiently so that by the time she gets married she looks like a proper girl on the photographs? It's a toughie?

ATR

Andy Nuttall slides his sizeable posterior into the driving seat and assumes the 'pole' position, as Team 17's unofficial 'sequel' to Overdrive hits the weathered Tarmac.

Oh god, it's happened again. I used to be good at games, but lately I seem to have lost all joystick co-ordination. And any gamular prowess I possessed has seemingly teamed with Commodore's manufacturing skills and disappeared into the great void. It started a few months ago (around the time I was made editor, oddly) when I suddenly lost all *Sensi* skills; and then continued through both *Mortal Kombat II* and *Shadow Fighter*. But *ATR*... well, anybody can play a racing game, can't they?



With practice, it seems. Matt — sticking to his yarn spun to Team 17's Alan claiming "only to have played the demo once with Harry," a likely story which sadly convinced Alan, causing much taking of the urine for the rest of the afternoon — had obviously played it before. So, by thunder, I practiced for a whole weekend, got my initials on loads of high score tables, and then returned to *The One*'s office confident of a renewed vigour in the joystick/steering-wheel stakes. And then, sadly, I promptly lost again. Gii-iit.



Right: The Battle mode points are accumulated as follows: Completing a lap first — 2 points; Hitting opponent with a missile — 1 point; Knocking opponent off the screen — 1 point. The first player to cross the finish line after accumulating the required number of points, which can be set to 20, 30 or 40, wins the Battle.



Left: In the one-player mode, you choose one of three terrains, and then begin a single race on track one. If you come in the top three, you automatically move on to the next, more difficult track; and even though there are seven tracks in each terrain, the program moves between the different terrains to add a bit of variety.

Despite its ancient game *Overdrive*, now rusted and burned-out in a breaker's yard in Wakefield, being threatened by newcomers Arcane and The Hidden, Team 17 has called the other two companies' bluffs by releasing this *All Terrain Racing* thing before the other two made it onto the starting grid. Arcane has been bluffing us for some time with the release of its self-proclaimed "*Overdrive* beater", *Turbo Trax*; while The Hidden's late starter, *The Big End*, is showing promise, but still some months away from completion.

But Team 17 has gone for the jugular, it seems; not only has it 'beaten' *Overdrive*, it's gone several stages further and produced a game which, true to its title, contains 'all terrains'. And some 'racing'. Forests, Canyons, Space, Alien landscapes, Sports tracks... six very different terrains, lots of different tracks, and a great big bunch of, er, three wholesome cars to play on them.



You can soup the cars up, obv... you can play one or two-player, or up to six players in a league, you can throw more and more obstacles in the road, you can go on time trials... Options, options, options. But do they maketh a great game?

S.O.S? A.T..., ERM, R.

Like all good racing games, *ATR* comes equipped with its own Kwik Fit-style shop, which can bang on loads of new bits to soup up your car. They'll cost you, of course, so it's a good idea to start earning quickly — because other players will be upgrading too... Incidentally, the first four upgrades are available in more efficient, and expensive, forms.
* One race only

ENGINE



Increases your top speed — an excellent choice, sir, but expensive.

GEARS



Improves acceleration, which is quite useful. Oh yes.

TYRES



Adds road grip — not, you may notice, ice grip. Sadly.

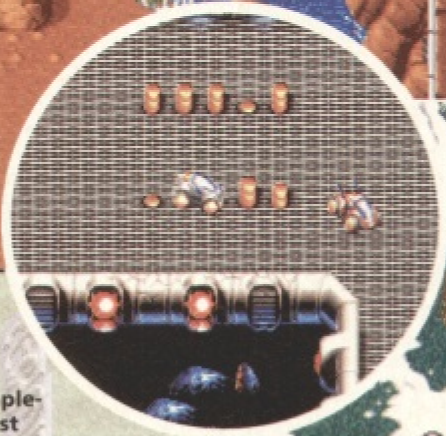
SHELL



Literally, car body armour. Kinda like Mr T in the A-Team

Below: Because the terrains are viewed from a sort of isometric 3D perspective, *ATR* often disorientates you by making you crash into a wall that isn't really there — i.e. when you're driving top-down into a canyon. However, it's also disorientating, but at least rather clever, when you come across a tunnel under the road which you can go into.

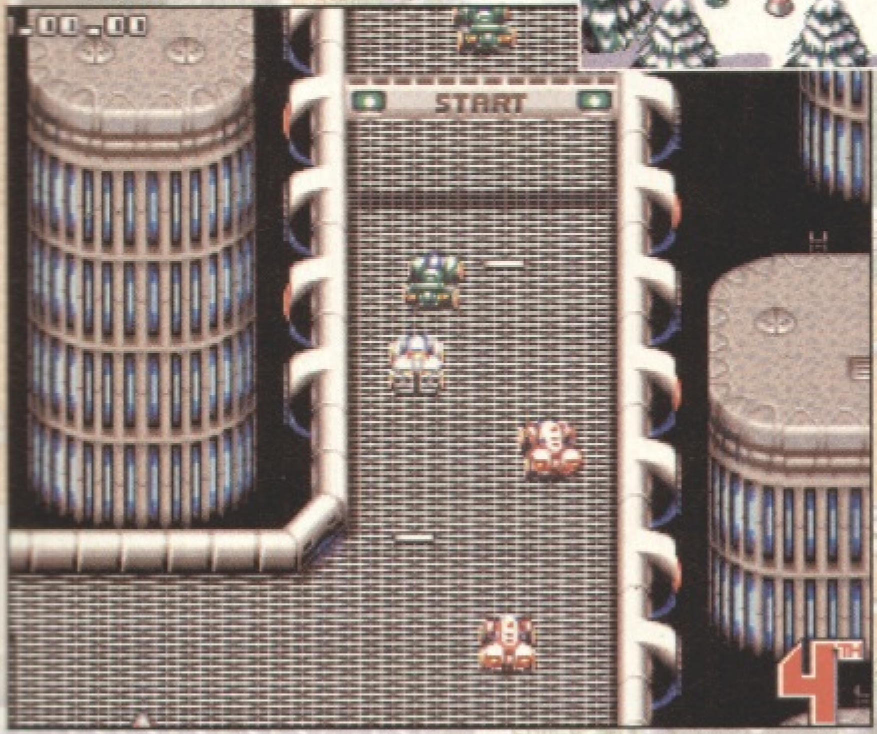




Circle: The later levels in each stage are packed with new features... well, basically, obstacles, which become more and more fiendish as you improve. This simple-looking screenshot belies the most hideous creation know to *ATR* drivers: the pop-up pole. One second it's not there, the next... aiiieee! It is!



Above: The Forest stage is probably the most tricky of all, especially when you first start and you don't know the layout of the tracks. There's snow everywhere, you see, and even though some kind person has dug out some arrows in the snow, the absence of a definite visible track is really quite disorientating.

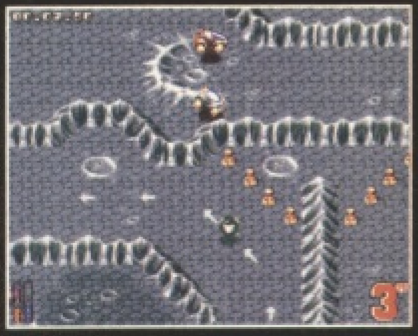


Above: There are six track types altogether. In two-player mode, there are four terrains to choose from: the three mentioned elsewhere in this review; and this one, Space. But in one-player mode, there are two more, which can only be accessed if you get through each track on the first few terrains.

SECRET WORLDS

Out of the six terrains in *ATR*, the final two remain secret — because you can only reach them in one-player mode, and you have to finish four levels from each of the first four terrains beforehand! So it's quite hard, then. However, *The One* can exclusively (probably) reveal just what they look like, because we're great at games. So, without further ado, let me present to you: the terrain brothers, ALIEN and MOON!

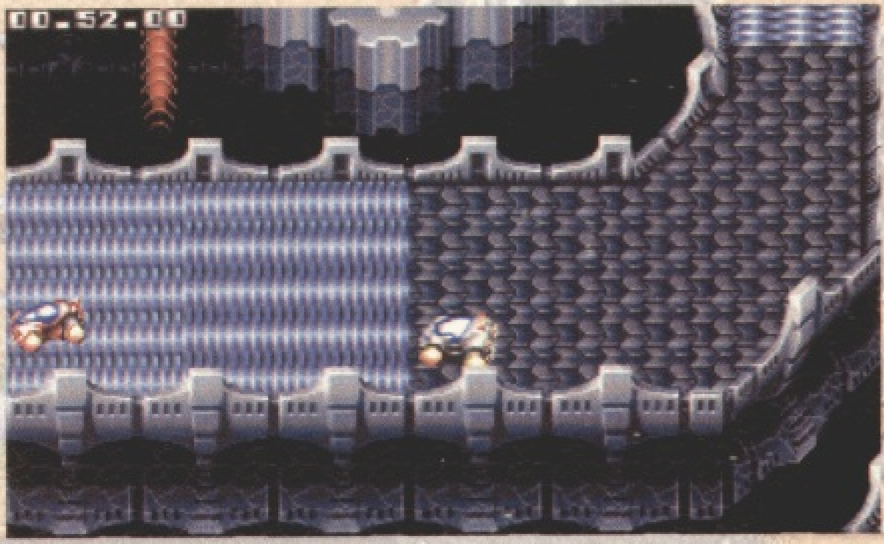






Above: Not all the Forest locations have snow, though; some achieve the seemingly required level of toughness just from the layout alone. The tight bends of this track, in particular, must be negotiated with care, using good, thoughtful braking, and about 2 miles per hour.

Below: The blue wibbly thing on the Space terrain, pictured here, is a Gladiators-style flooring which causes your car to wobble from left to right as you drive over it. A bit like a cattle grid, except that your car hasn't got hooves, obv.



SHOCK ABSORBERS



Absorbs bumps and rocks*

POWER STEERING



Boosts turning circle — very useful for those tight bends.*

TURBO CHARGER



Improves acceleration and speed — especially good on the long straights*

POWER BRAKES



Boosts brakes, rather obviously — but I never use the brakes, so its effectiveness is unknown.*

TOTAL CONTROL RACING

The Sports terrains are classics in their own right; nothing new, simply damn good fun, leaving the innovative stuff to the likes of the Alien and Space terrains. Here's an example of a Sports level — I hope you enjoy it, because it took me ages.

Pick-ups, the little blobby things that float up and down around the tracks, can be... er, picked up for added grip, acceleration, money, and some other things.

Watery patches like this one litter normally easy corners and straights, making them treacherous in one fell, er, splash. Avoid, because they slow you down to a crawl.

Sandy areas, where the blessed stuff has blown onto the track, are great levellers, because they slow you down. There's no knack to them, really — just keep going.

It's not always easy, but it's feasible to short-cut some corners by nipping behind the tree onto the grassy knoll. Slow, but sometimes effective.



Oil spills are particularly nasty areas to keep an eye out for. Attempt to accelerate or turn on them, and you'll spin off before you can say 'Damon Hill'.

Road traffic cones adorn otherwise cuddly and cutesome areas of the road, and not only do they get in the way of your vee-hickle but they damage it too.

At every crossroads, keep going straight on. It's the law, as observed by Team 17. The rule's more apparent on here than, say, the snowy Forest terrain, but you get the gist.

And lastly, where would we be without the obligatory Team 17 advertisements at the edge of the tracks? They do nothing, really, except — obviously — advertise Team 17.



Above: Many of the later circuits employ a special layout feature which I laughingly refer to as 'the splits'. The road divides into two, goes around a bit, and then re-converges later. The lanes are both displayed on the screen at the same time, cleverly, which means in a two-player game the two cars can go either way. Each has its advantages and disadvantages, as you can see here.



ATR's learning curve is quite steep, so it starts off hard and becomes, well, like this. Eventually the tracks become so fiendishly twisty and turny that you spend the majority of your time going about 5 mph trying to make the corners! So, if you want speed, try the Sports or the Space levels, for lots of long straights ripe for the taking.



Team 17 is one of the very few companies never to have produced a computerised footy game; but it's come close with *ATR*, believe it or not. The League option is for three to six players, working on a head-to-head Battle basis, and each winner gets two points, with a point each in the event of a draw. You can even save the league, and continue at a later date!



Especially in the Forest stage, where there's a plethora of little poles fencing off out-of-bounds areas like gardens and forests, you sometimes find yourself flying off a water jump slightly askew, right into somebody's back garden. And it's damned difficult to get out; but the advantage is that it does happen to the computer player too

WARP DRIVE

ATR only offers you three different vehicles to test your driving skills, but they cover a pretty varied ground in terms of performance:

HYDRA BUGGY

This good all-round vehicle provides good to average performances on most courses, and it's great to start off with. It costs more than the Jeep, but you can use it well on any terrain.



4X4 JEEP

Excellent for cross-country and hardy terrains. It's also a good bit cheaper than the others, leaving more room for improvements with the remains of your initial cash.



FORMULA SPECIAL

An aerodynamic mean machine, the Formula really cuts up good on road (Sports) tracks. Be careful on other surfaces, though! Think hard before starting with this car, because it's expensive too.



THE VERDICT

ATR does exactly what it set out to do: to answer the criticisms put forward for **Overdrive**. That game was great for its time, but ultimately it lacked realism, it was a bit samey, and... well, it was a bit too 'clean' if you know what I mean. By that measure, **ATR** couldn't be much less clean; throwing muddy tracks, snow and ice, and tree-filled forests at the player, with bumps and obstacles all making for realistic handling. Team 17 has held back **ATR**, despite having an almost completed version for some time, and most of that times has been spent tweaking the many and varied tracks to increase the playability, and the 'fun factor', if you will. And I'm sure glad that it did, because even now, after the tweaking process is complete, **ATR** is a bloody tough cookie. The Sports tracks, which are the first to appear on the selection screen, are relatively simple to navigate; the track is wide, and there aren't too many obstacles. But if your joystick slips and you accidentally (or, sinisterly, on purpose) select Forest terrain — for this, Sports and Canyon can each be selected at the beginning — then you'll be in for a nightmare. Most of the ground is covered with snow — so any signposts are covered up, the ground's slippery, and many of the obstacles are disguised as, well, snow. Canyon, too is difficult; because it's filled with slim tracks, surrounded by huge rocks and canyon walls (which tend to be somewhat unforgiving in a head-on collision). The one-player mode is simply a succession of different tracks from a variety of terrains; but I want to talk to you about the multi-player Battle mode. It is, quite simply, excellent; providing you pick a Sport or Space track which give you enough room to whizz around and have fun, rather than avoiding obstacles. When you first buy **ATR**, you'll find it annoying, but when you get into the game, it just gets better and better. Highly polished, well-presented, nicely-executed. Great.

A5/600



Publisher: Team 17
Developer: In-house

£25.99 Out Now

Not Hard Disk Installable

Joystick/keyboard

Memory 1Mb | Disks 2

GRAPHICS 92%

SOUND 85%

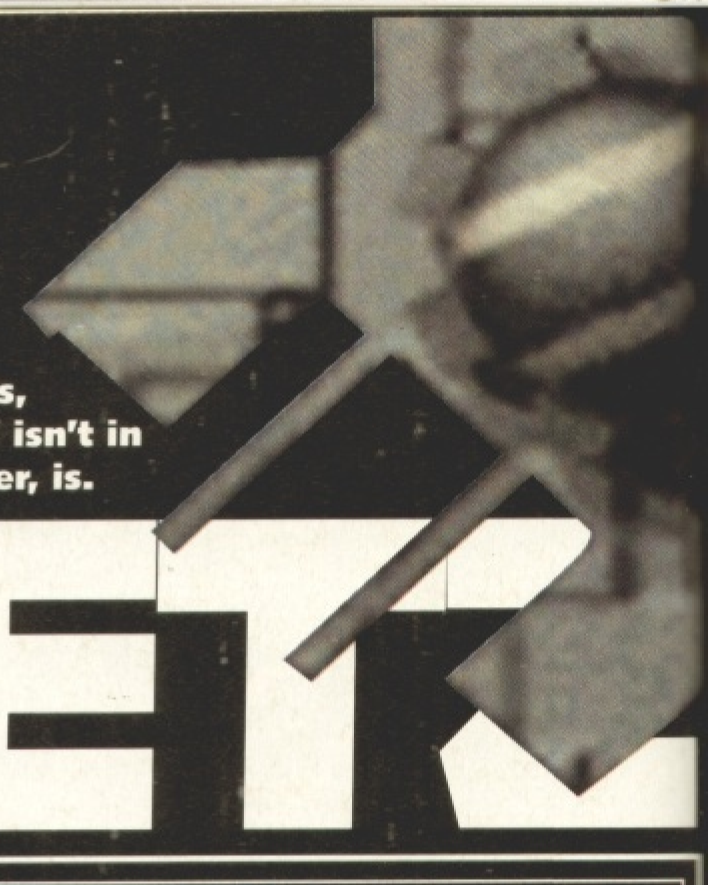
PLAYABILITY 87%

LASTABILITY 85%

OVERALL 85%

CD32
A1200

An A1200 version isn't on the cards, but it's likely that some semblance of a CD32 version is — although nobody knows what form it will take.



'Life, is the name of the game and I want to play the game with you. Life can be terribly tame if you don't play the game with two' — wise words, muses Harry Attrill, particularly if 'Life' isn't in fact the name of the game, but Roketz, er, is.

ROKETZ

So, *'Roketz'* then. An inauspicious title. The phonetic spelling of any word in common usage to circumvent potential copyrighting and patenting problems, or as is just as likely in this particular case, in a pathetic attempt to appear trendy, is crass and displays a wanton lack of imagination. The word, chaps, is 'Rockets'. Couldn't you think of anything else? I mean, there isn't even anything particularly Rockety about any of the ships in the game. The crassness motif is underlined by the plot, which would grace the back of a cigarette packet, but which when spread over several screens is revealed for what it is, namely puerile nonsense. Which, when one considers that what we actually have here is a decent two-player game, with scrummy graphics and at chicken lickin' low price, begs the question, why bother? But enough of the carp course, fellow fish-keepers, and now for the smoked salmon and some hectically mixed metaphors in a creamy dill-sauce. Remember *Asteroids*? Well, if *Asteroids* was a sort of one-man-band, with a kazoo, a guitar and cymbals strapped to its knees, and *Fly-Harder* is some sort of gigging apogee, in a Pink Floydy kinda way, complete with light-show, lasers and great dollops of atmosphere, then *Roketz* is a bloody good Hawkwind gig; alternative, limited and a bit quirky, it's true, but with with a style uniquely its own. A pretentious prat might say that *Roketz* is tinged with post-punk re-assessment of a post-holocaust civilisation, when mankind has undergone a celestial diaspora and the galaxy is now populated by comic-book outlaw tribes, killing for fun and a' worshipping gravity, the Big G, to whom much 'respekt' is er, due. Or something. But as I am an unconvincing pompous prat, I'm not going to say any of that. Look, you'd best be gutting and filleting this introduction my sweetings, bin all the visceral waffle and take my word for that fact that despite the underlying silliness of its premise, *Roketz* is a rather good game. Ah, but why?





Bugger me! A teleport. Dai-boy will never know what's hit him!



This is your equipment screen. And here is your equipment. 1. Choose your ship. 2. A load of rhubarb about your kite, or indeed anything else you select. 3. Dosh to buy lovely toys with. 4. Prepare for action by choosing how much Health, Fuel and Ammo you want to carry. It all costs money of course. 5. Each ship comes with its own special selection of weapons and stuff. Here I am deciding to equip misself with a shield to help bounce off walls, plus some excellent homing missiles. 6. But which control method?

AIRBAG NOT INCLUDED



Babel Continental Mark IV



MFB (military) 700S

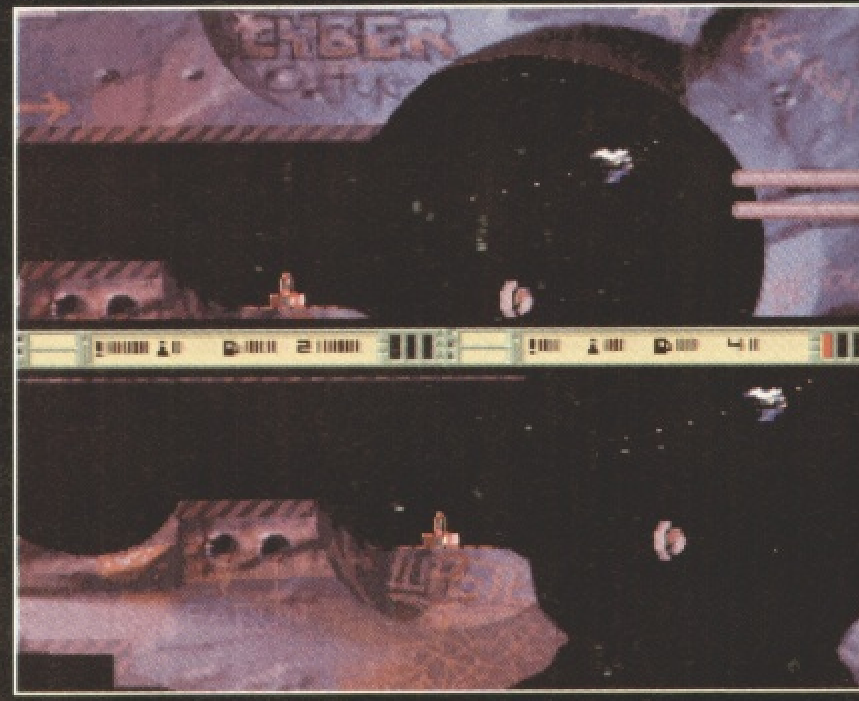


Platform B

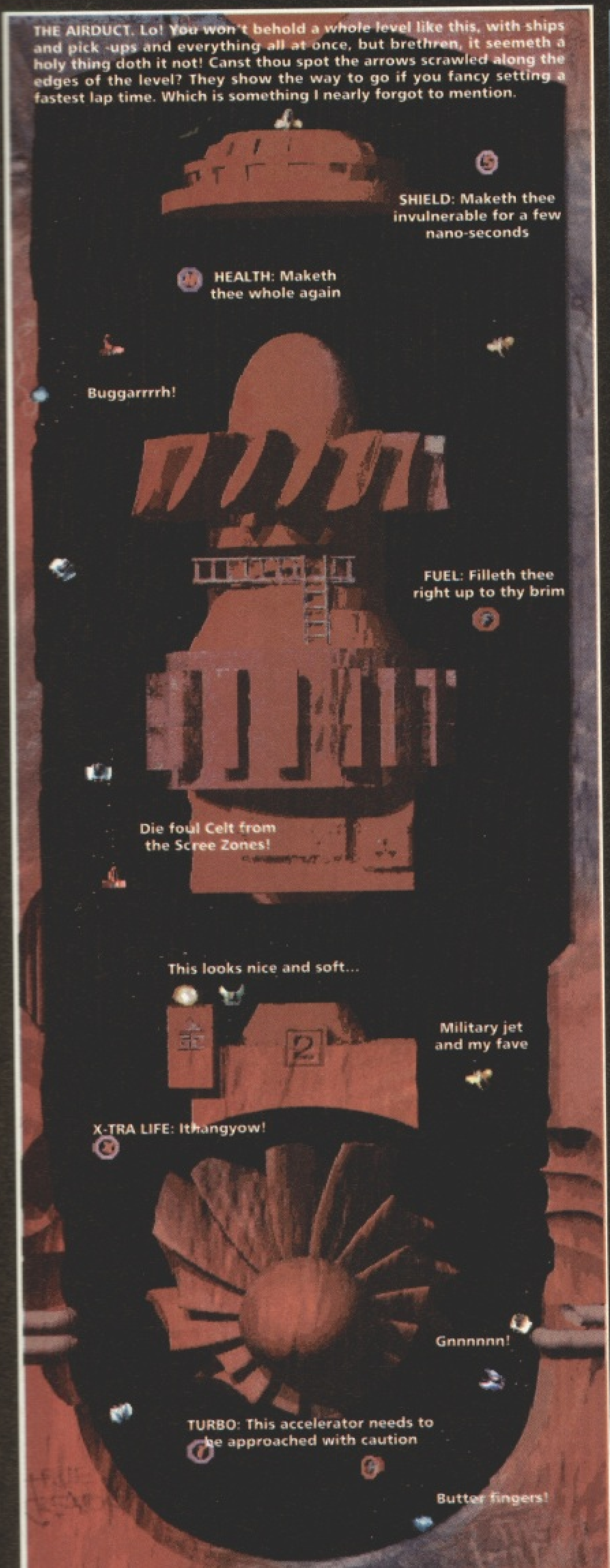


BASS 009

And here they are, the little darlings, your 'Roketz'. Go on my loves, plump for any one of the above, because each comes complete with its very own daft name and entirely fictional combat history.



What you want to do is find a nice friend, pick yourself one of the groovy little ships and go a dog-fightin' and a caterwaulin' through the catacombs. You'll be going 'arghh' and waggling your joystick futilely like the Sikh pilot out of 633 Squadron when, mortally hit by some sod's last desperate homing missile, gravity plucks the very gizzard from you and sucks you screaming into a solid wall of rock. Here however, I have decided to attack Matt while he is re-fuelling. Just call me 'killer'.



THE VERDICT

As a one-player game, **Roketz** is pretty worthy, but ordinary. The graphics are more accomplished than we have any right to expect in a game at this price, and the sound throughout is well above average. I particularly enjoy the swooshing noises, which put me in mind of the beginning of many a Hawkwind track — and yet taking on your computer opponent is a bit, well, pointless. The CPU player is beatable, if frustratingly smug at first, particularly as you wrestle to master the controls, but pretty soon you'll be blasting seven shades of bottom-brownies out of the elusive little swine. What the one-player game lacks is unpredictability. Only the saddest of bears will wish to continue playing alone for too long, because the best thing about **Roketz** is that it demands the participation of another warm, companionable, fallible, emotionally volatile biped. And preferably one who is a bit crappier at games than you are. You might need a few goes against the computer in order to get the hang of things but, my dears, it's got to be said, **Roketz** is a lovely little two-player game.

Yes, **Roketz** has got pointless heroism, and plenty of beautiful deaths. Yes folks, we've had more fun with this game than just about anything save **PGA Euro Tour**, but comparisons between the two games are invidious, and I only mention **PGA** because I can't think of anything else to say. At just over an Ayrton for this limitless fun, I reckon **Roketz** should be subject to some kind of compulsory purchase thing for all AGA owners. Having said that, I've just thought of a snag-ette. It's not that **Roketz** is only available from Exclusive PD, but that because it's AGA-only, it's a bloody shame that half the country's Amiga owners will never be able to play it. Still, you can't have everything. Or indeed anything at all, if you've got an A500. Mind you a CD32 version is 'possible' if sales go well and so if it's plenty of hot two-player action your after, I say buy this game.

A1200

Publisher: Exclusive PD
Developer: The Farm

£10.50 Out Now

Hard Disk Installable

Joystick/keyboard

Memory 2Mb | Disks 2

GRAPHICS 87%

SOUND 79%

PLAYABILITY 80%

LASTABILITY 85%

OVERALL 85%

CD32
A5/600

Roketz quaffs an AGA machine's 256 colours to the dregs, so an A500 version is not on, although a CD32, er, is. You can get hold of a copy by phoning Exclusive PD on 0705 642 409. It costs £10.50 inc P&P. Bargain-mungous!

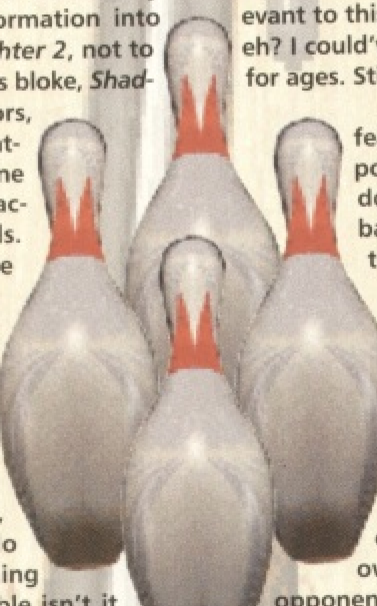
KINGPIN

Ooh! Ahh! T'would seem the crowd can take no more, as premier tenpin bowling champ, Matt Broughton manages to knock those skittle things over with his sixteen pound balls. Nurse!

It's sad (but probably true) to say that sport in the 90s will be remembered as a time for cheats, yobs, and drug abusers. We've recently seen the world shocked by Eric Cantona's transformation into Guile out of *Street Fighter 2*, not to mention that enormous bloke, *Shadow* out of the Gladiators, caught with six articulated lorry loads of cocaine shoved up his not-unaccommodating nostrils.

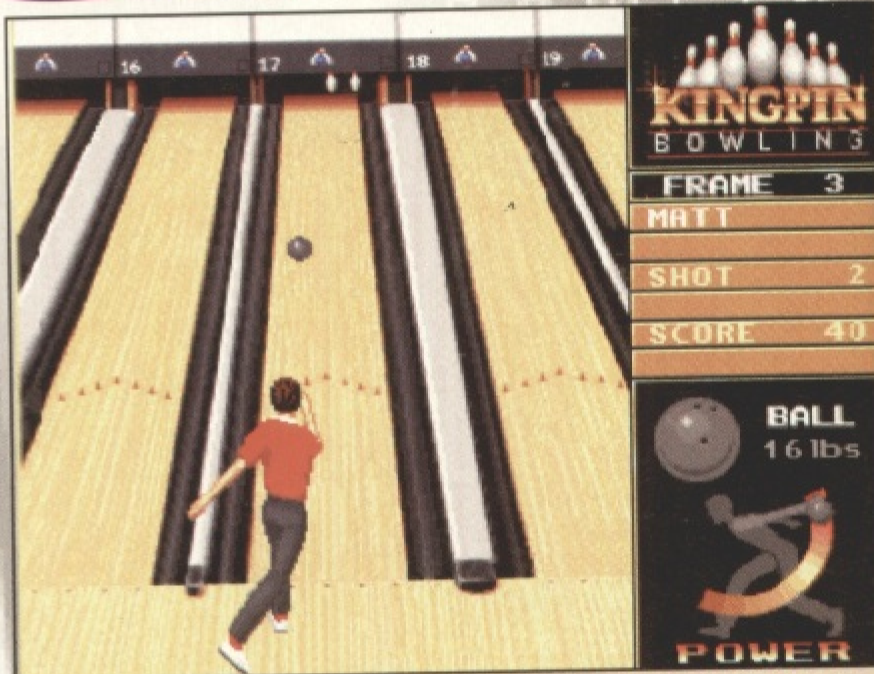
Of course, more frightening than this, and certainly more visually repulsive, is the news that Andy Nuttall has not only started going weight training, but has bought a pair of small, black, silky Speedo trunks to go swimming in. Yes, it's just horrible isn't it.

Imagine, if you will, the look on the little childrens' faces, as the semi-naked Welshman, his skin the traditional blotchy pink and light blue, steps from the unisex changing rooms like some over-microwaved sausage from hell. With a black rubber ring stuck round its midriff.

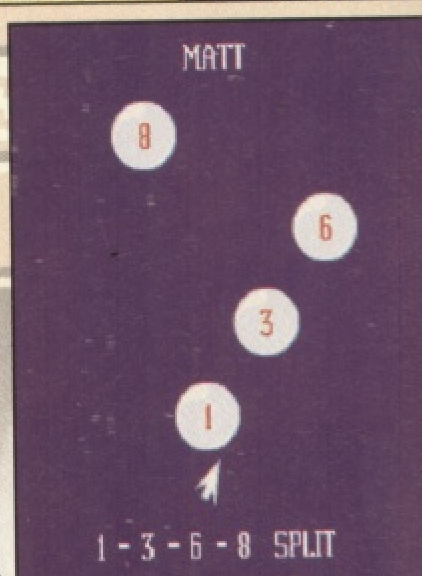


Slipping gently into the kiddie's pool like an inside-out crocodile, The Great White Softmint eyes its prey; never blinking, leaving not so much as a ripple on the verucca-encrusted surface of the water. A thrilling thought, I'm sure you'll agree, but in retrospect, one that is in no way relevant to this intro. Shame that, eh? I could've slagged off Andy for ages. Still...

Kingpin doesn't feature Andy in his posing pouch, but it does feature large balls (and believe me, that sentence could so easily have gone horribly wrong). There's no way to make it sound amazing, because *Kingpin* is, quite simply, a tenpin bowling game. You can play on your own, with up to five opponents (human or CPU), or participate in an Arcade Splits Challenge (more on that rather painful-sounding sport later). It's as simple as you like, damned pretty, and as cheap as they come. But 'Ah', I hear you, er... exhale, 'is it any fun to play?' Well perhaps you'd like to put on some horribly unfashionable shoes filled with window cleaner, and squelch this way. I believe lane 17 is now available...



Above: As well as the standard tournament games, you can get involved in an arcade 'spares' game where you're presented with a number of randomly chosen nasty splits and tricky pin positions, along with a specific number of 'lives' or misses with which to clear the decks. You get a number of points for each hit, and even stand the chance of getting onto a high scores table. Phew, crikey!



Right: As in real bowling emporia, a plethora of thrilling and chilling information is available at the speed of light. After your first ball has sodded off, a small trifle of an overhead display appears, showing which pins remain, along with a handy, nay helpful, little arrow showing you exactly where you need to aim to clear the lot. Er, probably.



Left: Just in case you're a particularly enormous egotist, you can call up an action replay of any particularly tasty shots by holding down fire after each ball has gone. This is, er... great, and allows you to dazzle your friends time and time again, adding your own commentary where necessary. It also comes complete with a nice big 'R' in the top left

KINGPIN - ARCADE SPORTS BOWLING

	1	2	3	4	5	6	7	8	9	10	HDP
MICH	9 /	- 6	8 /	8 /	6 /	5 /	9 /	6 3	3 4		
	10	16	34	50	65	84	100	109	116		
AMIGA	7 2	5 2	9 -	4 2	9 -	5 3	1 8	5 /			
	9	16	25	31	40	48	57				

T.H. 0

In another screen shot extravaganza we see the not-attractive scorecard. For those of you unfamiliar with the scoring system, a dash means no pins were hit, while a slash indicates that all the pins were cleared. A large cross is used to indicate a strike; which is why you won't be seeing any of those in my screen shots.



KING PIN - Arcade Sports Bowling.

PLAYER STATISTICS.. [name]

GAMES PLAYED	2	WON	0	LOST	0	Drn	0
MATCHES PLAYED	0	WON	0	LOST	0	Drn	0
HIGHEST SCORE	175	No. of completed Splits					0
LOWEST SCORE	141	No. of Strikes					3
AVERAGE SCORE	158	No. of Spares					11

Maximum Number of Strikes in a Match 3
Maximum Number of Consecutive Strikes 2

Overall Ranking: Semi-Pro Bowler

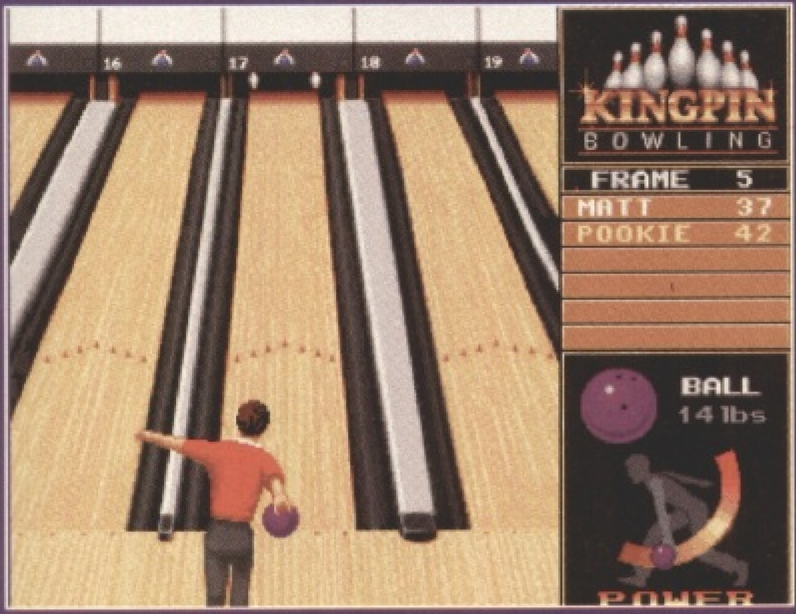
Exit

Right: Tenpin bowling might not seem the sort of 'sport' that demands a whole lot of statistical analysis, but statistics you shall have. And right up to your armpits an' all, mate. I won't patronise you by telling you about what you can already see, but let's just say that this is the place to come if you want to check on how many strikes, pairs, and slits you have. Oo (and, might I venture) er! (Eh? — Andy.)

COR! STRIKE A LIGHT!



The controls for Kingpin are simplicity itself. Left and right moves your player into position, while up and down moves the 'power arm' in the bottom right. Once you're happy with the selection, a tap on the fire button produces a dinky little arrowhead that zips back and forth in front of you. The more powerful the shot, the faster the arrow moves; making it that much harder to be accurate. It's basically nothing more than a reactions test, but then again, there is the spin...



By pulling the power down to zero, you can cycle through the different weights of ball available. As in real life, the heavier the ball, the more impact it will have; although this will limit the amount of spin you can put on the ball. It's in situations such as this example (i.e. with a tricky split) where a lighter ball is more useful, as by pulling left or right after the ball has been released, aftertouch can be put on the ball, swinging the little divil all over the place.



The computer has a number of skill settings, ranging from complete prat to complete git, while a little flashing chip in the top left lets you know when it's the CPU's turn (in this case, my cat, Pookie). Anyone who's actually seen a real pro in action will no doubt recognise this, the familiar 'steam it down the right side and then bend it in at the last minute resulting in a strike' technique that the buggers always beat you with. Another good reason to use the lighter ball, methinks.

THE VERDICT

A1200



Publisher: TEAM 17
Developer: In-house

£12.99 Out Now

Not Hard Disk Installable

Joystick/keyboard

Memory 2Mb | Disks 1

GRAPHICS	80%
SOUND	80%
PLAYABILITY	84%
LASTABILITY	79%
OVERALL	78%

Kingpin was always going to be a hard one to mark simply because of the subject matter. If you had asked me what I'd like to see in a tenpin bowling simulation, there's certainly nothing I could've thought of that isn't in here, but that of course is presuming anyone wanted a tenpin bowling simulation in the first place. It's not exactly an obvious sport to transfer to the home computer, but is similar in many ways to Team 17's **Arcade Pool**. By this I mean that, though hardly riveting as a one-player game, it is quite an enjoyable evening's-worth as a multi-player romp. As far as the one-player element of the game goes, a certain amount of credit must still go to the T17 chaps for including the odd random element (e.g. the varying wax-induced spins). It's only inclusions such as this that, while not ruining play, do help avoid the normally inevitable 'once you've learnt the trick you're invincible' game play problems that many games like this suffer from. The control system is instantly accessible, and the 'ball weight to degree of spin' ratio leaves enough room for players to show off and prove their mastery of the game (though not without some practice, I might add). The graphics are more than adequate, while the sound is what you'd expect of a bowling game. The crowd cheer with varying degrees of enthusiasm, while tannoy announcements add realism to the environment. Being able to create and save players to disk is a nice feature, and allows you to build up an increasingly impressive detail of statistics as your playing improves. I don't think **Kingpin** will be receiving any major scores (not that 78 percent isn't a damn fine mark for such a specialist sim) but don't take this as a criticism of the product. It's slick, it in no way offends, and it achieves all that a tenpin bowling game possibly could. And let's not forget that this is at a fairly bargain price. Not an obvious award winner, but certainly competent.

CD32 / **A5/600**

The standard Amiga version will be released at the same time as the A1200 lad, and will be identical, bar the sampled speech and sound effects. The CD32 also version will be released (@ £14.99) and, unlike the A500 thing, will feature all the sampled speech. Brilliant eh?



VALHALLA BEFORE THE WAR

So old toilet-seat head is back is he? And this time he's before the war. Harry Attrill wanders around this dismal castle shooting the breeze with just about anybody, just in case they try anything funny 'in tongues'. You may only wake him when the action starts.

So this is a 'prequel', is it? Where once there was simply *Valhalla*, now there is *Valhalla: Before the War*. This time instead of an animated toilet-seat, with Tardis-trousers (how else can I have been so keen to remind you all that anything which wasn't nailed down, was likely to turn up 'in my pocket') I play a gravel-voiced garde-robe, galumphing its way morosely around a dangerously ill-lit tile show-room. Oh joy.

No but seriously, look, and indeed lo! For I am the Lord of Incontinancy and I'm going to wipe my brother, The Brown King Garamond (arse name for an arse fella — Matt.) from the face of this earth. See, I have the six disks, and the four levels and I'm not afraid to use them! Up you. Ever so softly.

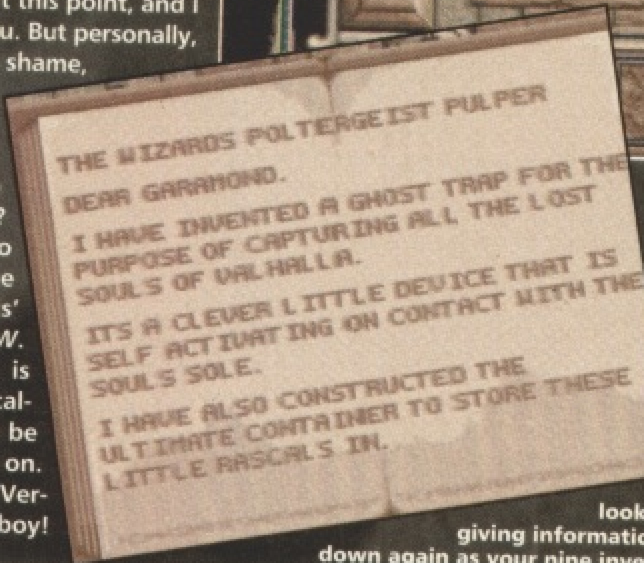
Mind you, Miss Galore, this time ('more than any other time'), despite the fact that that 'Valhalla', hall of the gods etc., is located in Scandinavia, if it's anywhere, I've got this enormous, great hairy-chested, secret agent of an accent, which is apparently because my voice-parts belong to a Scottish person. Sadly the 'Govan' twang is also a wee bit ungovernable, and is oft heard to mutate into something altogether more Carlsbergy. Marvel, then, as I report in my best clipped 007: 'It's an altar'; 'it's a book', or 'it's an egg'. And then my vowels go flatter than a Yankee pancake covered in maple-syrup for 'it's a plaaaaaynt'.

But hey, the programmer has very thoughtfully included a 'limit speech' option so that incidental dialogue can be avoided. It's a bit of a pity no bugger thought of adding a *'Valhalla-limit'* option, so that two almost identical games could be avoided.

It's not all bad cess, though. F'rinstance, because *BTW* happened previous to Vulcan's release of the earlier, subsequent version of *Valhalla*, this time they've decided to let you skip the the intro; a device well worth incorporating into *The One* you're probably thinking at this point, and I can't say I blame you. But personally, I think it's a bit of a shame, because if they'd thought of doing this before, then why didn't they do it in the first place? That's what I want to know. Oh yes, the 'instant death pits' have gone from *BTW*. Or maybe, as this is meant to be historical-like, they just won't be invented until later on. In *Valhalla*, I mean. Verdict! Here boy, here boy! Verdict! Fetch!



Above: The note that you see at the foot of this vampire's grave is your main method of communication. Basically, you pick them up and use the look icon every time you want to repeat the inscribed words. It's all a case of finding the right person to recite them to.



THE WIZARDS POLTERGEIST PULPER

DEAR GARAMOND.

I HAVE INVENTED A GHOST TRAP FOR THE PURPOSE OF CAPTURING ALL THE LOST SOULS OF VALHALLA.

ITS A CLEVER LITTLE DEVICE THAT IS SELF ACTIVATING ON CONTACT WITH THE SOULS SOLE.

I HAVE ALSO CONSTRUCTED THE ULTIMATE CONTAINER TO STORE THESE LITTLE RASCALS IN.

Left: Scraps of information can be gleaned from books scattered around the levels. I just wish you didn't have to pick them up to look at them. They serve no purpose bar giving information and you only have to put them down again as your nine inventory slots fill quickly.

This here is the king, tending to the little prince. At least there's a bit more colour on level four (green). I really do think the word 'puzzle' is used too loosely to describe this game; it's just plodding around and dropping stuff in front of people. I can't believe I've persevered this far. I want *Zonked*!



The eclectic mix of items to discover detracts from the already tenuous sense of 'atmosphere'. After finding a tape-recorder and a cement mixer, the molecular converter seemed quite natural in this dungeon. I guess it wouldn't seem so stupid if it was funny, but as it isn't funny, it just seems well, stupid.

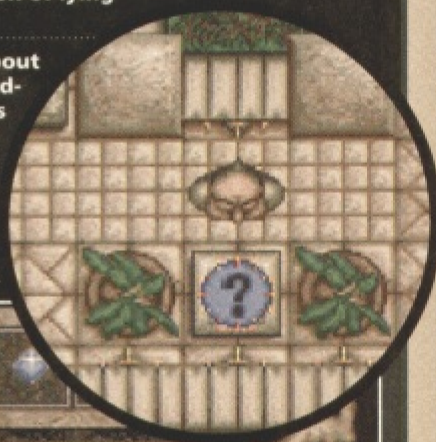


Here's just one of the great puzzles on offer. First, walk around to find a playing card. Next, walk around some more to put this on the gambler's grave and you'll earn a snail (don't ask me why). Dip the snail in Vaseline (more walking) to turn him into a racing snail (obviously). Walk back here and race the snail and... zzzzzzzzzz

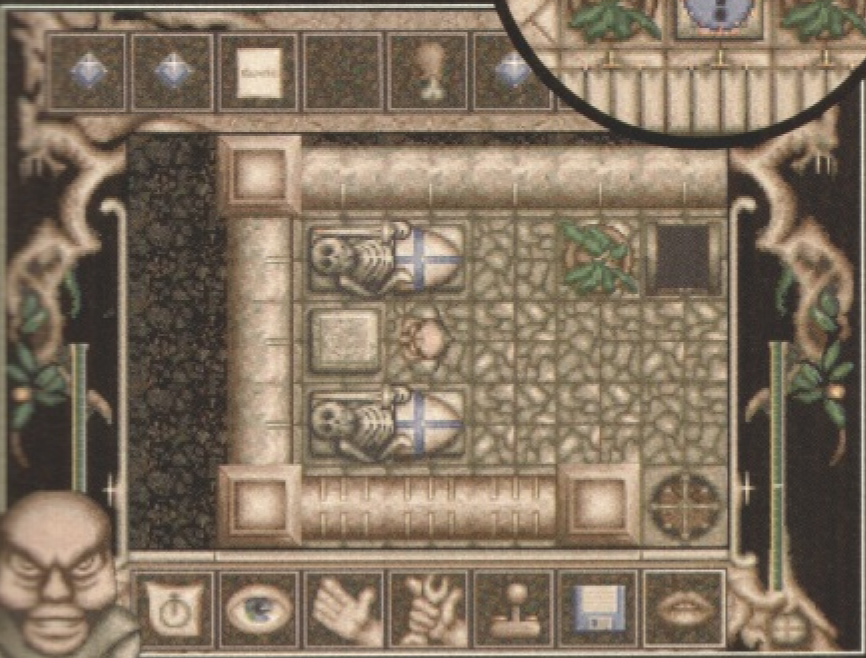




Here is the carpenter. He has a present for the king and you need it. Unfortunately, the despicable Lord of Infinity is totally unwilling to tell a fib and won't claim to be the king. He needs a potion of lying to do that, bless his little heart.

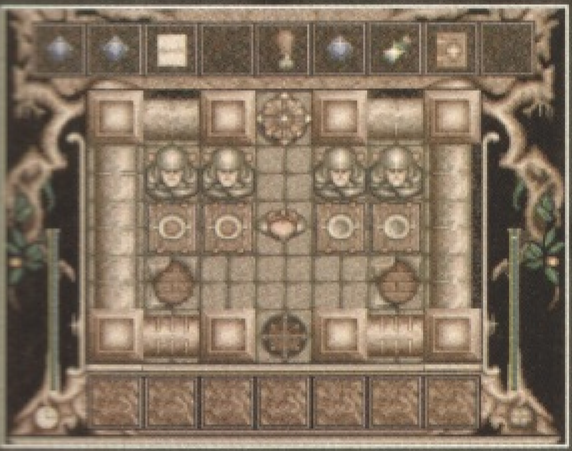


This is one of the many tombs dotted about on all levels. The puzzle here consists of reading the, er... tombee's name, and using it as a cryptic clue to work out what to drop on it. This will give you another item, probably to place on another grave. The same pot plants, or 'plaaaaaaynts', make an appearance on all levels. And they said Variety was dead.





This here's a variation of the tomb puzzle with skeleton names giving you a cryptic clue (they say a change is as good as a rest). Looking at my inventory and his name, I'd never guess that I need to use the bone. The other skeleton is called Norse Warlord Angry Hours. He's looking for a crucifix and a watch. Clever play on words huh? Angry? Cross? Arse?



These soldiers demand a drink before helping you. You have to take all four cups to the ale keg, put one down, use the keg, pick up the cup and then do it three more times. Then they ask you for food, then drink again. If I really were the Lord of Infinity, I'd like to think that I could deal with these yobbos a damn sight more smartly.

THE VERDICT

Clever readers will have noticed a bit of a disparity between the overall mark for **Before the War** and its dad **Valhalla**. This is because Andy quite liked **Valhalla**, whereas neither Matt nor I cared for it much. Also this is because **Valhalla** was a new idea. This is the same idea. The so called 'puzzle' element is a bit of fetch and carry. You'll resort to the 'try everything' routine long before you get to the end of the game, BECAUSE IT'S SO BLOODY BORING! Once I spent two hours, getting the ingredients to make this cake for the maid, who told me it was her birthday. When I'd been to hell and back to make it for her, she just said 'only joking'. Side-splitting stuff eh? And that's just one shining example of how the 'humour' in this game fails miserably. Graphically, the game is dismal. And what's more, it's a dismal copy. And in my opinion, two identically dismal games do not a graphic styley make. If they make anything, it's ditchwater. Palette limitations can work if they're dramatic, but drab greys and browns? The backdrops are repetitive and many of the objects fail to represent what they're meant to be, so everything has to be examined. There are no anims between levels, no piccies; no text. The sound, barring speech, consists largely of a dull clunking as Boring Lord Inf plods about, mainly because the atmos track is too faint. OK, so games-speech is novel, but Infy's voice does drone on terribly. If you must play a talkie adventure, try **Beneath a Steel Sky** on CD or **Darkseed**. Believe me, at £34.99, this is one talkie you will quickly wish to gag. Oh yeah, here are some more gripes I made earlier. There is no quit option; there's only one save game slot per level, and if you leave the write protect tab on by accident, it'll crash when you save. The Inventory bar doesn't loop, which is exquisitely tedious if you want to use something at the end of the bar. Had enough? So have I. Staff-nurse Broughton, the **Zonked!** tablets, if you please.

A500/600



Publisher: Vulcan
Developer: In-house

£34.99 Out Now

Hard Disk Installable

Joystick

Memory 1Mb | Disks 6

GRAPHICS	52%
SOUND	65%
PLAYABILITY	50%
LASTABILITY	32%
OVERALL	44%

A1200 **CD32**

We're not sure if *V:BTW* will appear on the larger machines. If it did, then it would simply be more green and brown in 256 colours. Probably.

'Ello 'ello 'ello. What's all this then? If I'm not very much mistaken it's an old Amiga classic that's now available for our new CD32 chums. Matt Broughton has another look at the game that spawned a thousand clones.

SPEEDBALL 2 CD32

I realise that a lot of you must be wonder what on Earth we're doing re-reviewing a game that, apart from being about four years old, is extremely well-known in the world of Amiga. We ourselves have often referred to *Speedball 2* when looking for comparisons with games such as the *Brutal Sports Football* and *Wild Cup*, but there is a reason for this almost retro-review. The fact is that many new CD32 owners, who perhaps aren't familiar with *SB2*, might not be aware that although this is now an elderly game, the re-release on CD32 offers them a real chance for top fun.

In fact it's surprising how well *SB2* has aged, and when put up in competition against the aforementioned Brutal Series offering from Millennium, wins by a fair margin. But anyway, I'm going into 'Verdict talk', so let us — for the sake of those who don't know what *Speedball 2* has to offer — have a little looky...

The game of *Speedball* is a pretty simple one. Two opposing teams of nine players must use any means, fair or foul, to get the ball into the enemy goal. The ball can be carried, lobbed or thrown, making use of wall rebounds and various pitch features (more on that in a mo').

Of course, that would make for fairly boring play, so *Speedball 2* allows the players to beat the crap out of each other. Each player has a set of eight statistics, pertaining to such abilities as speed, stamina, intelligence, aggression and power.

Using coin icons collected during matches (these just appear randomly every now and then) the players can buy equipment to improve these stats. Chest guards, power gloves, speed boots and the like can be upgraded time and time again, so that by the end of a league you've got yourself a right bunch of ball bashers. There's also a transfer market, and should you have enough dosh saved up, can purchase from a number of hardy pros that periodically become available.

Of course the most fun, though, is to be had simply by punching, sliding and barging other players about, so enough waffle, let's get to it!





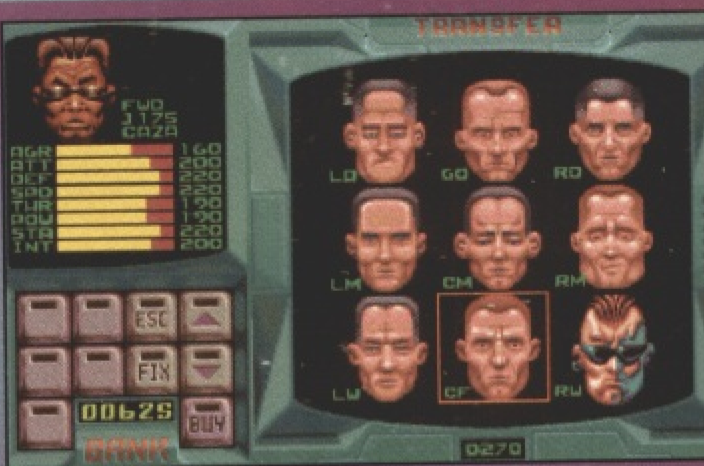
As well as scoring points for direct goals, bonuses are awarded for hitting specific targets on the arena walls, such as this rows of stars. Light all of them and a big bonus is coming your way, while other single targets award the odd point here or there. Above the stars you can see the warp tunnel which transports the ball to another tunnel opposite, while the 'loop-the-loop' contraption below offers yet another points possibility.



Left: Another handy pitch-side feature is this ball energiser. By throwing the ball at this pressure pad, it lights up green and charges the ball so that, for a limited amount of time, no enemy player can touch the ball without being knocked over. However, should they manage to take it from you directly, they can then throw it against you. Needless to say, it's all tremendous fun.

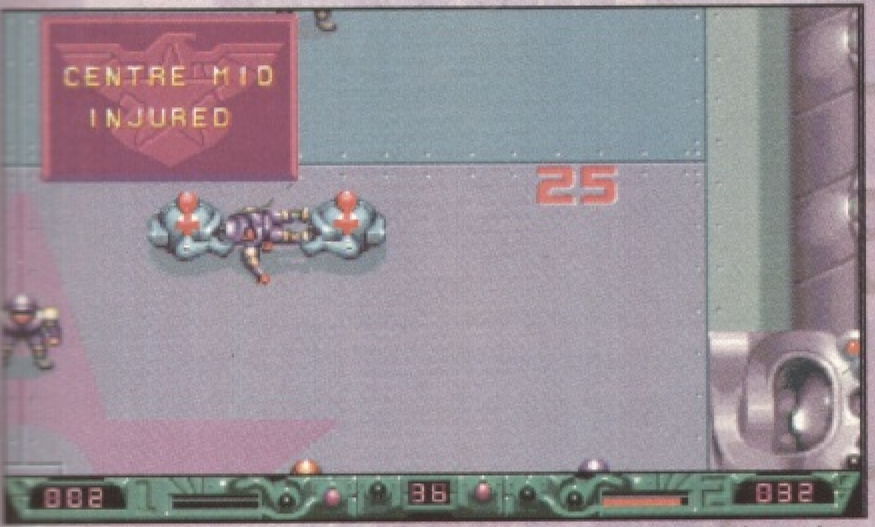


To start with, each team is fairly slow and crap. Each of the eight skills are given a rating which, as you can see in the top left, is marked in yellow . By selecting specific areas (e.g. these Speed Boots) you can increase each skill to a point — shown by the orange area. As the players become more experienced, their allowance increases, or you can save up and have a dabble in the transfer market...

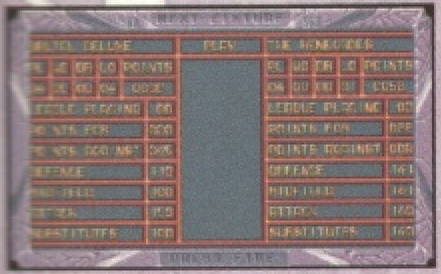


Yes it's transfer time! Quite often after a match you'll be informed that there are players available on the transfer market. As you can see, by way of comparison their skills are generally a fair improvement on your standard team. This forward has impressive defence, speed and stamina, but costs 1175 credits. Unfortunately, I've just spent most of my wonga on the new right-winger with the shades and earing. Pah! Just my luck.

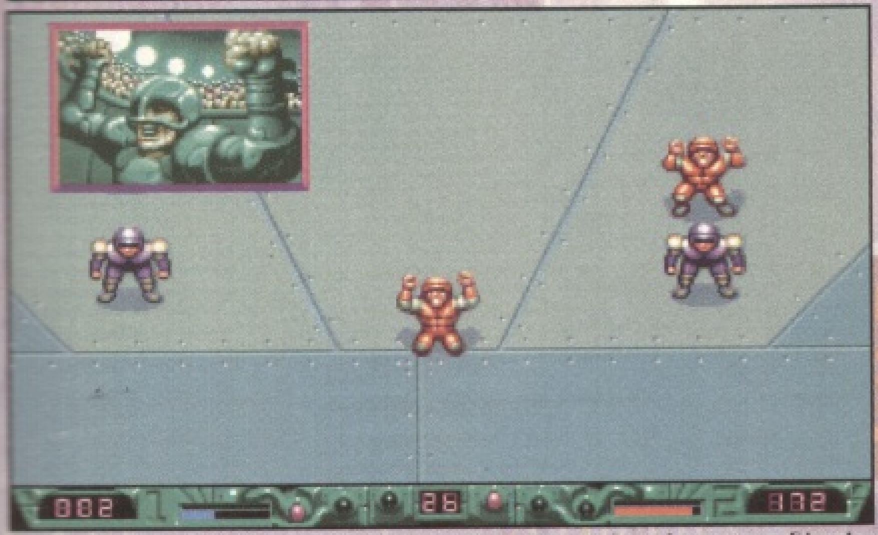
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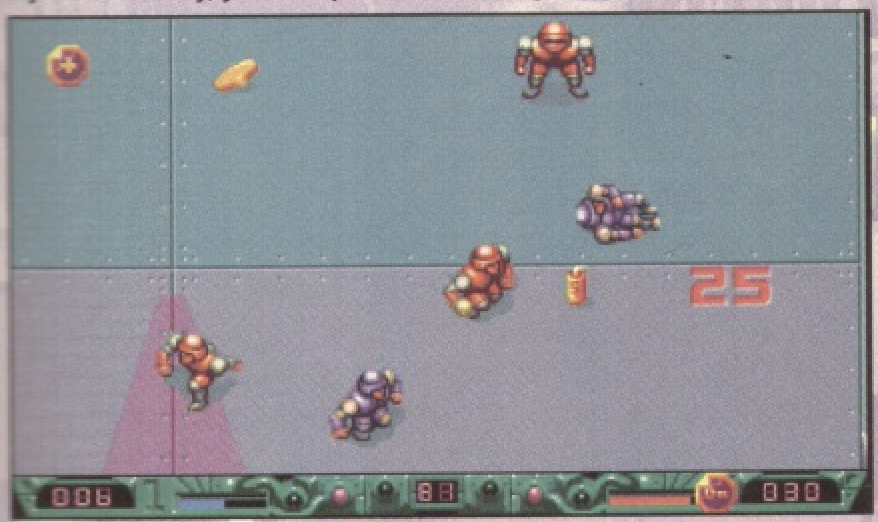
The status panel at the base of the screen displays a plethora of information, including scores and game time remaining. It also has a strength bar, showing the currently active red or blue team member's health. You may have noticed that there's no blue bar actually shown here, which is why I'm being dragged off the pitch by my legs. Suffice to say, you need fairly tough players once the league gets going.



As the leagues and cups progress, your team builds up a comprehensive list of statistics (not very impressive here I know, but I was trying to play and take grabs at the same time!) As well as being useful for checking up on your general performance, it's also a good place to compare your team with your next opponent. And a quick look here shows... yes, I'm about to get thrashed. Excellent.



Smug gits these CPU teams, aren't they! Yes, after each and every goal (and a quick glance at the scores will show that we've seen a fair old few this match) the scoring team celebrates in style. First up is a slow-motion replay of the last few seconds leading up to the goal, and then the scorer takes a tooth-filled slide while the other members of the team get down and shimmy. Unfortunately, you can't punch them during this part of the game.



As well as cash icons, special powers-ups appear over the pitch from time to time, and once collected do anything from freezing the opposition to warping the ball to your most forward player. Specific player statistic power-ups can also be collected (i.e. Power Gloves for throwing ability, Bitmap Shades for aggression, etc.). But be warned, the CPU is generally a lot more efficient at grabbing these than you are!

THE VERDICT

Considering **Speedball 2**'s age, the first thing that strikes you when playing is how incredibly well it's aged. Even though they've been only slightly touched-up (oo-er vicar!) the graphics are still nice and crisp, and the gameplay is still challenging and fun — particularly the two-player games (in which I managed to thrash Andy quite convincingly). If I was looking at this as an Update, there wouldn't really be too much to comment on, but the new music is superb, and the inclusion of more commentator samples and crowd effects boosts the atmosphere considerably. Renegade has thankfully avoided the temptation to tweak and change the major elements of the game, although this could (to be frank) be due to laziness rather than deliberate planning on its part. The joypad isn't exactly my favourite form of control, but thankfully the joystick is compatible once you've got past the first few selection screens. Having said this, there's obviously no way to pause the game, so be sure to take the phone off the hook before plugging in! I'm surprised to find that none of the 'buggy cheats' have been removed, and those of you who have played this before and found pleasure in performing the 'lob the ball against the wall by the warp tunnel and watch it go in every time' will no doubt be glad to hear that it is still possible. First time players will, I'm sure, take delight in saving up their pocket money for a big time fighter, and then unleashing him on unsuspecting teams, while the more sportsman-like will attempt to put stunning pieces of play together. Other than that, it's all as before, with some really gittish computer teams to beat (or, more likely, beat you), and tons of smashing violence to get involved in. If there was a down side to **SB2**, it's that to start with your team are a bit too weak to deal with many of the teams, but once you get a few moves under your belt, you should be able to proceed quite quickly. An oldie, but a goodie, and only fifteen quid to boot.

CD32



Publisher: Renegade
Developer: The Bitmap Brothers

£14.99 Out March

Not Hard Disk Installable

Joystick/joypad

Memory 2Mb | Disks 1

GRAPHICS 80%

SOUND 88%

PLAYABILITY 86%

LASTABILITY 81%

OVERALL 83%

A1200
A5/600

All of the original Amiga versions are still available in the shops under a budget label, and well worth a look if you've not seen this before. Fairly obviously, none of the enhanced sound effects or groovy new tunes are in the old versions.



THE COMPLETE CHESS SYSTEM

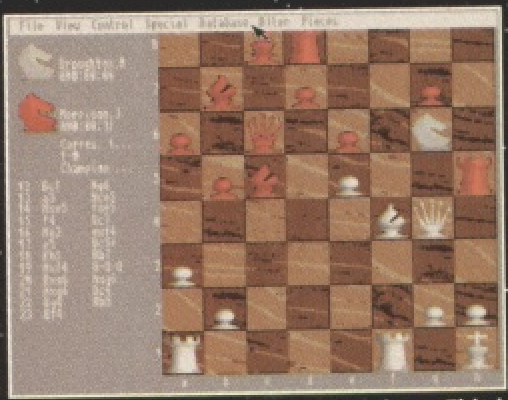
Matt Broughton is one of the few people in the office that appears to have ever played chess with any regularity. That's about as much reason as we need to put him in the corner of the room for a few 'interesting days' with this little offering. Have fun mate!

I realise that this doesn't exactly fit in with the image I generally try to project, but I used to belong to the Upminster Library Chess Club. Every Wednesday night, I'd cycle up to the strangely plastic-smelling building (you know the one, just past the park by the lavvies) and get down to some serious 'Queen takes Pawn, King 4', er... stuff.

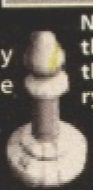
The only two exhibits I offer in my defence against the 'sad police' is that, (a) I was only about seven, and (b) after the second week we broke into the stationery cupboard and subsequently renamed the club 'The Upminster Childrens' Association For Playing War Using Elastic Bands'. Ah, happy days...

Anyway, *TCCS* is an extremely competent bit of chess software, with an impressive amount of options going for it. You get complete control over such elements as the computer's skill, the time it takes for each move, how many moves forward it'll look, and even whether it opens the game with 'unusual' selections or 'common' moves popular with strong chess players.

There's an on-board database packing some 15,000 individual games from some of the worlds finest players, including Polcar, Korchnoi, Larsen, Kasparov, and, of course, the English 'supremo' Nigel Short (ahem!) This allows you to load up specific key points in historical games and join in, testing your own style of play within involved positions.



Nothing very clever to say here. This is the standard set, viewed in 2D, with the clock counter and a brief summary of moves to the side. Should you feel the need to tinker with things, a huge bucket-load of options can be called down from above.



Single player games can be tailored to suit your needs, also allowing you to make things easier or harder for yourself by, for instance, forcing yourself to play a piece once you've clicked on it.

The computer acts as a supervisor while two player human games are taking place, warning illegal moves, as well as making suggestions and performing automatic 'special moves' such as Castling, En Passant, and Guile's Flash-Kick. Incidentally, that last one's a joke. Okay?



You can view the games in either 2 or 3D. I personally find things clearer in 2D, but should you fancy a bit of graphical 'excitement' you can load up pieces from 'Space Chess City'. Cwor! It's just like watching *Star Wars*. Only not.

THE VERDICT

First things first — ignore the sound and graphics mark. If you're even half-interested in playing an intelligent game of chess you won't care what it looks like (although there's a disk full of loverly graphics), and as for sound, might I suggest Vivaldi's **Four Seasons**. Yes, **The Complete Chess System** is, quite simply, not a beat-'em-up. If you don't have an interest in chess but think you might like to have a bash one day, this is the sort of package that will be a valuable purchase from beginner level right up to when you consider yourself a right old master. If there are any real chess know-alls out there, you'll really enjoy being able to load up specific historic battles and joining in at particular moments in the game (on the winning side, obviously). The various displays and text info layouts are comprehensive, while the control system is easy and user-friendly. There are a host of easily accessed options, allowing cheats to easily take back the last couple of moves with a flick of the wrist, or even swap sides just as the computer is about to win. While for the serious player hints and step-by-step action replays are available, and you can have move recaps constantly updated and notated on-screen if you use a smaller board. The half-hearted chess player might find it interesting to see what the database says about them and compare their moves to historic games. Not everyone will care about this sort of option but they do give you something to sod about with. Ultimately, a computer chess game is only as good as your own game of chess, but I will say that TCCS is the most instantly friendly and playable offering around.

A500/600



Publisher: Oxford Soft.
Developer: In-house

£14.99 Out Now

Mouse/keyboard

Joystick

Memory 1Mb | Disks 4

GRAPHICS 24%

SOUND N/A

PLAYABILITY 80%

LASTABILITY 80%

OVERALL 80%

A1200 **CD32**

Apart from the 3D pieces moving a bit less jerkily on the A1200, there's no real difference — with no plans to produce A1200 or CD32 specific versions. It's also worth mentioning that you'll need 1.5 Mb of RAM, and at least 5Mb of hard drive space if you're planning to install *TCCS*.

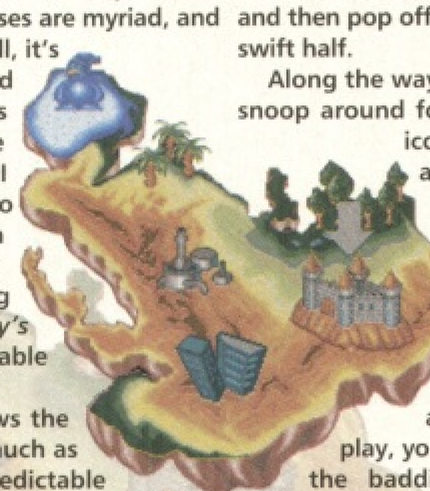
RACKNEY'S ISLAND

"The Ultimate Platformer For Your CBM Amiga" Aha ha ha ha! Matt Broughton laughs heartily at the 'slightly inaccurate' claim on the front cover of this piece of poo. Now wash your hands.



Now then, if you look really hard, there are a few 'interesting' things in amongst all that brown, er... stuff. There's a brown wasp in the centre, a brown monkey on the right, and I'm hunched down under some brown spikes. There are also green and (yes, you've guessed it) brown gems to collect. Or you can just play 'hide and seek' with your friends. God, this is crap.

Poo is a top word. Not a stunning page-filler of a word I know, but a top word nonetheless. Its uses are myriad, and perhaps best of all, it's accepted as a valid medical term. It is then with some excitement that I dust off my 'poo dictionary' in readiness for the forthcoming review of *Rackney's Island* — a veritable plop-fest.

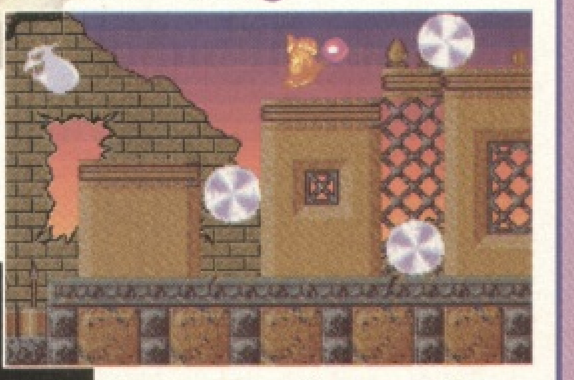


The plot follows the gameplay in as much as it's completely predictable and unoriginal, and tells the story of an evil beast called Hogar, who has put six beautiful islands under his wicked spell. Er, other than that, there's not a hell of a lot available in the way of plot (and I stretched that out a bit!)

Rackney's Island is a simple left to right platform game, with you jumping from tree-top to stone pillar, avoiding spikes and nasty snails, monkeys, worms etc. in an attempt to get to the end of the level, where a guardian is waiting for you to hit him 20 times so that he can flash slightly and then pop off down the pub for a swift half.

Along the way you can choose to snoop around for gems and bonus icons, or simply peg it as fast as possible to the end of the level for a time bonus. This is a bit of a mistake programming-wise, as I can guarantee that after a few minutes play, you'll just ignore all of the baddies and jewels in favour of simply finishing the game. Quickly.

If I stopped my intro here, I wouldn't be far off having told you everything, and therefore... The End. I thank you.



An extremely exciting moment in *Rackney's Island*, simply because there's a different palette used other than brown. Here in the castle, spinning blades and ghosts introduce the first use of a strange new colour called 'white'. Fortunately, I can spin onto my head and spit purple ball. Phew! That's lucky eh?



The first end-of-level guardian you encounter is a kind of 'Frankenstein's Tree' affair that moves back and forth throwing rolls of Astroturf at you. Anyone who's ever picked up a joystick will kill this prat on their first go, at which point it flashes a couple of times and then disappears. Hmm, exciting graphical effects wanted. Apply within.





THE VERDICT

It's very rare that I award a mark under 25 percent (i.e. below **The One**'s "Rubbish. Offensively low quality." mark) but you know you're in trouble with a review when the most positive thing you can say about the entire product is that there's a nice static intro screen at the beginning (and, incidentally, even that's ruined by a dodgy tune). Yes, **Rackney's Island** is absolute crap. If this had arrived in a bundle of 'PD Zone' entries, I would still have given it a hard time, and the budget price of a tenner goes no way towards making this of any value to the punter. The gameplay is the most unoriginal ever, with mushrooms whose heads you can jump on, platforms that dissolve, deadly spikes, etc. etc. etc. The real killer, though, are the graphics which, for some reason, favour dark browns and greens rather than the usual 'pleasant colours' we've come to associate with games. The sprites are also moy drab, employing a sort of 'Cardboard-Cut-Out-O-Vision' throughout. The background parallax scrolls quite smoothly, but whereas most developers generally spend a large proportion of their time on the main character, these folks seem to have spent about 10 minutes on him and the result is a sad, four-sectioned, two-coloured (light brown and dark brown) poo-drop. The last thing that appears in the game's manual is the bold statement "Look out for other great Megatronix Software releases!" Er... no thanks mate. I'd rather go to the toilet with my trousers on. I'm likely to end up with about the same amount of poo on my hands whatever.

A500/600



Publisher: Megatronix
Developer: Dynamic Software

£9.99 Out Now

Not Hard Disk Installable

Joystick

Memory 1Mb | Disks 1

GRAPHICS 25%

SOUND 20%

PLAYABILITY 25%

LASTABILITY 20%

OVERALL 24%

A1200 CD32

Rack's Island is compatible with all Amigas, although CD32 owners will never have to worry about seeing this crap on their machines. Should you still want to buy this, Megatronix can be contacted on (01384) 77172. Are you really sure you want to though?



Ah, alas and alack; once again a game with great promise, offering much in the way of juicy treats and sweetmeats for Andy Nuttall to enjoy for the time to come, has evaporated into so much space dust...

SKELETON

Seemingly, whenever I write a review these days it often begins with a comparison to some ancient game or other, which was generally better than its modern, more glitzy, grandchild. *Kick Off 3*, for example, was never as good as *Kick Off 2*; *Rise of the Robots* is a mere bagatelle in comparison with *International Karate+*; and *Whizz*, while rather good in itself, draws much inspiration from the Spectrum classic *Head Over Heels*.

I was going to start by saying '*Skeleton Krew* is not as good as its much earlier counterpart, the excellent *Robotron*, by *Defender* creator Eugene Jarvis.' However, that game was one of the classics of all time, but in reality I don't think Eug, if I may call him that, would even wipe his nose with *Krew*. Since I formed my early opinion of the game, I've since completed it — and nowhere, nowhere can I find even the slightest trace of imagination from the designers. Yes, I know that this intro's turned into a 'Verdict' again, but I'm so hacked-off with Core because the buggers managed to take a game with so much promise, which we've been looking forward to for such a long time, and utterly cock it up at the final hurdle.

At the start the graphics are great, conning me into thinking that this is a good game — to the point that I told Susie, Core's PR girly, that I liked it (and I don't normally do that). Now I've played it properly I've got to pick up the phone after writing this review, and retract my earlier statement. God I'm annoyed.



In all games involving shooting things, there are certain enemies that, while you still despise them, you have to hold a certain amount of respect because they're particularly hard or cool. However, conversely there are also some which are the underworld equivalent of the geek. Ladies and Gentlemen, I present... the flies. Possibly the most annoying enemy since the little horizontally-flying things in *Nebulus*. Gits.



The worlds are set, seemingly, in a gigantic past-apocalyptic department store, with each of the levels on different floors. And they're connected by a similarly large lift, flooded with water, which takes you down to the next stage — and when you've killed all of the enemies in there you conveniently arrive at your next destination. Next stop, haberdashery. Probably.

PAPA?

Nicole? C'est Maman! If you think that you may have seen this sort of thing before, then cast your mind back no further than *Escape from the Planet of the Robot Monsters* which was, if truth be told, a far superior game. Great waves of dèja vu engulfed me as I walked across those nifty tiled areas and shot the naughty blighters with my big gun.



JUST, PLAIN RIDICULOUS...

Sadly, for those nice people from Core, there are loads of definite instances of what I can only describe as 'completely arse' design packed inside the 'curate's egg' (Andrew Nuttall! I didn't know you had an education — Harry.) that people in the know are already calling *Skeleton Poo*. In fact, to be honest, there are very few parts which don't have them. Out one day, for a quick jaunt through the dung-packed levels, I took these candid snaps so that you could all have a laugh. Ha, ha, ha, ha. Oh my aching sides. (Sob!).



While lots of objects in *Krew* have definite height, indicated by shadows, the bullets' collision detection is often infuriating. Check out these bullets which, even though they're fired directly through the alien, never make contact.



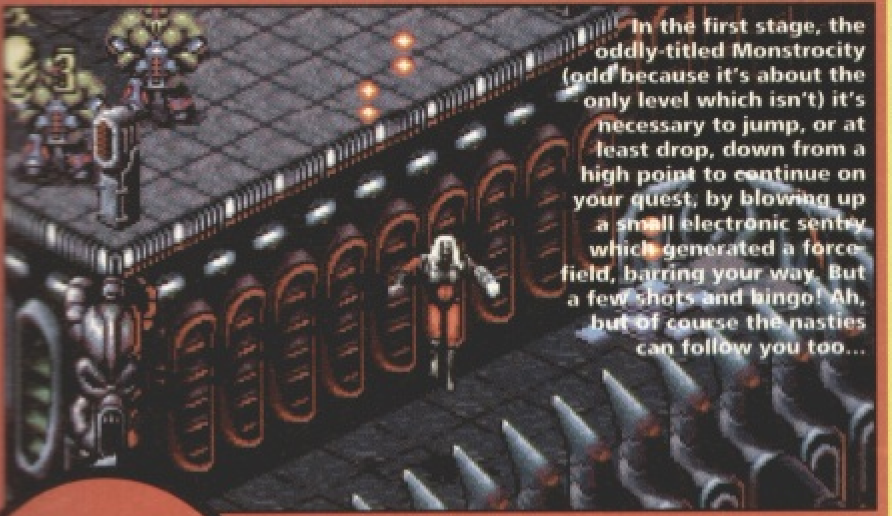
OK, so this beast will follow you from left to right, but there is a place you can stand (here, in fact) to avoid just about everything. Of course, this is just to blast one engine; you need to find a similar spot on the other side for the left one.



Most of the mutant aliens in *Krew* appear to 'know' your position, but occasionally you come across ones which are completely dense. These soldiers never move, and only fire in one direction, repeatedly. So why make them appear humanoid?

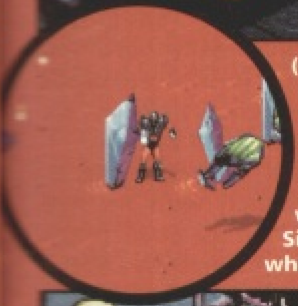
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...KREW

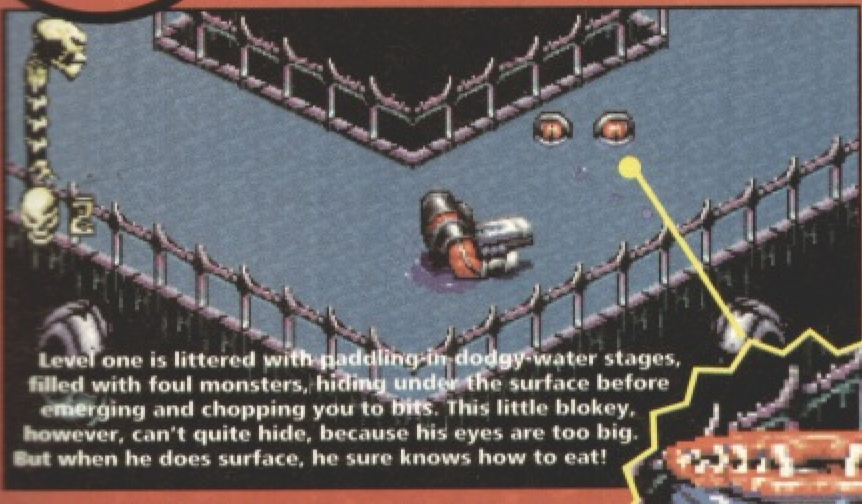


In the first stage, the oddly-titled Monstrocity (odd because it's about the only level which isn't) it's necessary to jump, or at least drop, down from a high point to continue on your quest, by blowing up a small electronic sentry which generated a force-field, barring your way. But a few shots and bingo! Ah, but of course the nasties can follow you too...

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(Circle): One particularly poor aspect of *Krew*, easily illustrated with this grab, is believability (for want of a better word). The best games have levels which are designed to be believable, you see (or at least, as much as robots fighting on Mars can be). But having a gigantic space like this and making it impassible, while the one on the left is open, is just plain silly. Similar instances crop up throughout the later levels, which kind of indicates that they were rushed. Shame.



Level one is littered with paddling-in-doggy-water stages, filled with foul monsters, hiding under the surface before emerging and chopping you to bits. This little blokey, however, can't quite hide, because his eyes are too big. But when he does surface, he sure knows how to eat!





Here's a quick look at the second level, which I believe is called 'Jungle', and has rather nice, if repetitive graphics. The slimy-looking vines and greenery are all in the foreground, making quite a neat effect as our hero runs behind them.

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THE VERDICT

Like Core's earlier game **Dragonstone**, there's a certain something about **Skeleton Krew** which leaves a nasty taste in your mouth; and that's the overwhelming impression that it's been rushed. In Matt's review of **Dragonstone**, he commented that while the first level or two are pretty decent, it soon became tedious, almost as though the designers had run out of ideas — or time — soon afterwards. In terms of graphics, there's a distinct HR Giger-styley to the backgrounds and aliens on the first level of **Skeleton Krew**, and to some extent, the second level, Jungle. But Mars has some of the most ridiculous graphics I've ever seen, with a colour palette more at home with something like **Bubba 'n' Stix** — and it starts to go horribly downhill from there. And to cap it all, it hasn't even the redeeming feature of well-designed levels. What might have been a great all-out blast, which it is in the first level, soon takes a few stabs at the puzzle genre, but nowhere is there any explanation of what to do — some of the levels leave you wandering and shooting aimlessly, utterly without a purpose. The music is worth mentioning; a good, if repetitive hip-hop track clanking while the game loads, but the in-game effects are dire: a simple grunt as your, er, grunt gets hit, and some other sundry effects. No meaty explosions, or anything which would create a decent atmos, of course. If the game were something new some of these problems would be forgivable, but previous Amiga games such as **Escape from the Planet of the Robot Monsters** and **D/Generation** show that the whole thing's been done before, but better. **Skeleton Krew** is a half-way decent blast until you complete it — which doesn't take long. No, if I were stranded on a desert island, with only an Amiga, a telly and some electricity to play with, I wouldn't be taking Skelly with me. Not for 35 notes. No siree Bob.

A1200



Publisher: Core Design
Developer: In-house

£34.99 Out Now

Not Hard Disk Installable

Joystick/Joypad/Keyboard

Memory 2Mb | Disks 3

GRAPHICS 70%

SOUND 45%

PLAYABILITY 50%

LASTABILITY 40%

OVERALL 44%

CD32 / **A5/600**

No version for you Amiga 500/600 owners, but a spanking new CD32 version should be out by the time you read this. With a CD soundtrack, doncha know.

Fling open your windows and kick down your doors, because here come some of the finest A1200 and CD32 updates you're ever likely to see. Matt Broughton's the man with the over-enthusiastic intro and the glow-in-the-dark pants. Read on...



REUNION

A1200 version ● Grandslam ● £34.99.

Reunion AGA is, quite unsurprisingly, Reunion with brass knobs on. Though Grandslam has, quite wisely, decided to spare everyone a nine disk swapping extravaganza and made this hard disk only, in honesty, there's not a hell of a lot more to tell you about if you're already familiar with the original version.

The plot itself revolves around a long established human colony, desperate to make contact with its historical mother planet, Earth. As the leader of this New Earth, the responsibility of heading the aforementioned sojourn falls squarely on your shoulders (which is rather handy, because your character appears to actually HAVE square shoulders, and had the responsibility fallen 'roundly' it would have simply slid off).

It's down to you to bash heads with the top inventors, builders, pilots, and strategists, in an attempt to raise your planetary forces and technology level to a point where they can stretch their little fingers off into space. Your time is really split between keeping the scientists busy inventing new toys to play with, while your exploration forces spread across the known systems looking for further planets to colonise and mine. And that's all before you've even met any aliens (of which there are nice and nasty versions!)

This enhanced version really only offers two additions to the standard release, namely full speech and upgraded 256 colours (i.e. this is like playing the full PC version.)

Being a foreign product, the most interesting thing about this version is the accent of the young lady who's been sampled throughout. To be honest, this is actually quite effective as she sounds so damn strange, but as to whether it's worth paying extra dosh for, well that's really up to you. I'm personally not all that swayed by speech samples in games like this, simply because they're not adding much other than a bit of atmosphere.

As for the graphic enhancements, well, again, they're nice and yes, they are enhancements but it has to be said that don't really add anything to the game itself, which is after all why we're here.

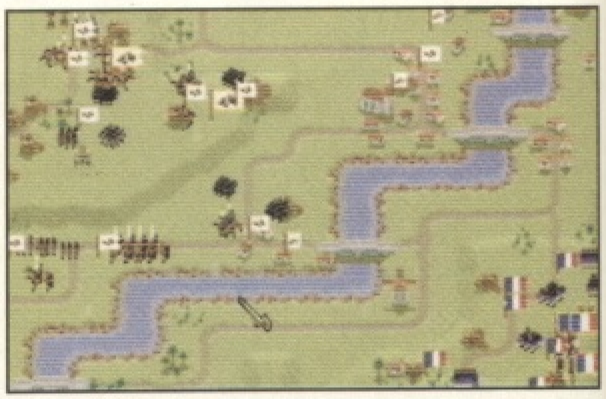
Reunion AGA is still a decent, absorbing and rewarding game, and features some excellent music, but if you've bothered to read this far, you'll understand why it doesn't really deserve any improvement on its original score.

OVERALL: 80%

FIELDS OF GLORY

MicroProse ● £29.99

Back in December (an historical intro you'll notice — I've just come back off my Creative Subbing course) our resident old git, Harry, turned his colossal attention towards a little strategy thingy from MicroProse, known as *Fields Of Glory*. It scored a 'pretty smart' 77 percent, being dubbed as a game "... attempting to bridge the gap between out-and-out strategy and a simple combat game."



What we have here is a very dull grab indeed.

The CD32 version is, sadly, in no way enhanced, but a straight port across the formats. Within the game, you get to command an impressive collection of military might through any of a number of historical battles, following the likes of Napoleon as he roams around beating people up and sticking large swords into peasants. An intuitive control system makes things nice and easy throughout, employing the age-old 'point, drag 'n' click' method.



The major criticism that was levelled at *FOG* first time round (and therefore must be mentioned again here) was that it appears to be extremely easy, even to the novice. During the course of Harry's review, he asked me to have a couple of goes, and sure enough, even I (with my generally blood bath-like strategies) didn't really have too many troubs. wiping out the enemy; even on harder level settings.

This is, then, an identical product, with no real change of 'feel' on the CD32. It suffers from the same problems as the Amiga version, but by the same token, is also 'pretty smart' for the same reasons.

If it's your kind of thing, fair enough, but I'm personally not all that taken. I'd rather beat up my younger brother (but I haven't got one). Shame that eh?

OVERALL: 69%

BRUTAL FOOTBALL

CD32 ● Millennium ● £9.99



Millennium's *Brutal Football* brings back 'fond' memories for me because it was the first game I ever tried to do a piece-together map for on *The One*. All in all, I spent five hours on a Friday taking pictures of the various pitch positions (complete with live action, I might add) and then another five hours on the Saturday trying to make it all fit together. Phew!

Well anyway, it's now available on the CD32, sporting tarted graphics, an improved control method to take advantage of the joypad, and some souped-up sonics.

The game itself is a sort of American Football mixed with a side-viewed *Speedball* affair, with mighty Viking-types smashing each others faces in under the pretence of playing a sport. Power-ups come in the form of lightning bolts, imprisoning blocks of ice, bombs etc. while sword, shields and speedy rabbits can be collected along the way to improve your chances.



Victory is yours by either surviving the entire length of the match and scoring the most goals, or by taking enough of the opposing team's player's heads off to end the match. There are knock-out competitions to enter, single game settings, or an entire league to conquer.

The main selling point for the CD32 version of this little love, is the use of the joypad. On the original,

you had to jump between the keyboard and the joystick, selecting power-ups and activating them. You can now toggle between 'toys' with the finger buttons, while using the spare buttons on the pad to activate them. You also have two active buttons for high kicks/jumps and low kicks/jumps etc.

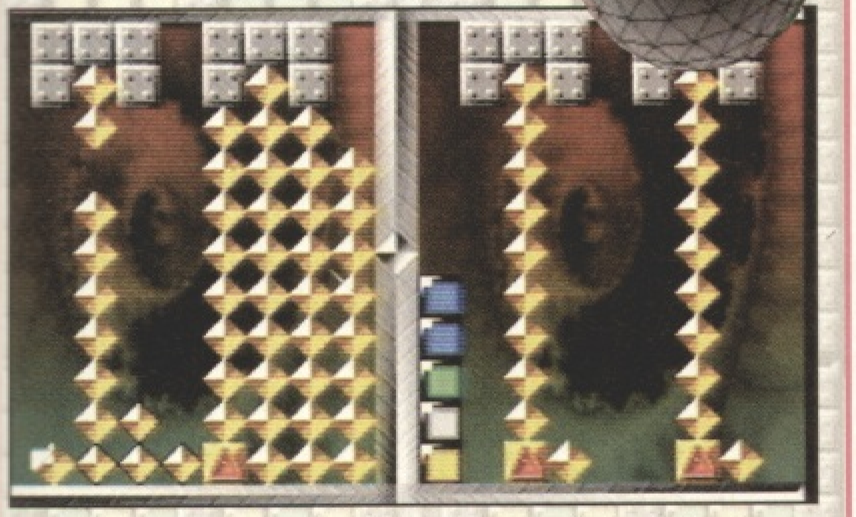
The new music includes some excellent widdly-widdly guitar, which is spoilt when you score a goal, because the guitar just cuts off, leaving the inadequate old Amiga music piping away like a madman with a crappy old penny whistle.

So overall, *BF* is still a fair old game and certainly profits from being on CD, but the graphics are surprisingly jerky, nay, chuggy. Still, jolly good fun.

OVERALL: 82%

CLOCKWISER

CD32 ● Grandslam ● £25.99



The normally hospitable Dymund tribe were aghast at the sight of Disney's new Epcot Center.

Kids 'n' blocks — they love 'em! Well perhaps not always, but considering the success of ideas like *Tetris* and 'Rubik's Cube', you should never underestimate the power of a puzzle game. No.

And with this pointless thought in mind, we turn to the CD32 version of *Clockwiser*; a simple puzzle game which, though not exactly revolutionary in concept, certainly offers something a touch more attractive than the average puzzler.

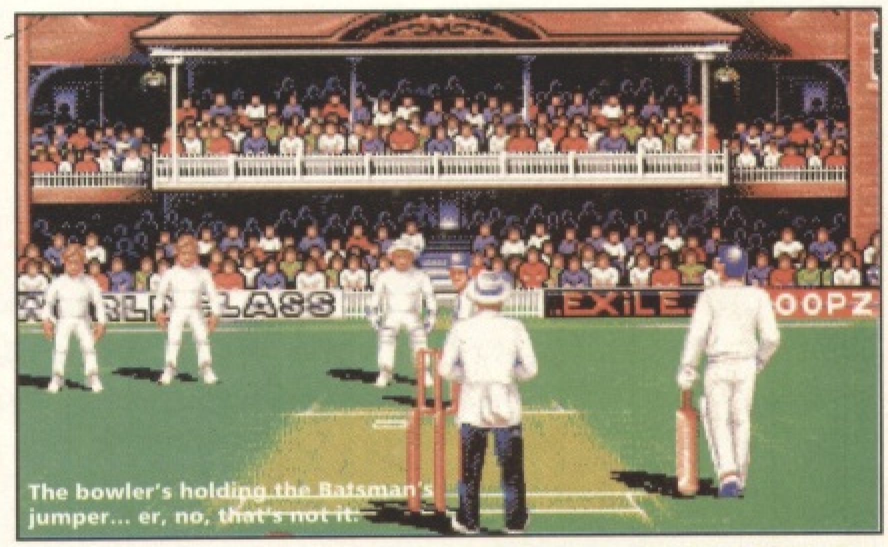
It's basically a simple game of 'follow the leader', where you have to match a pattern of blocks shown on the right side of the screen, by manipulating a bunch of similar blocks on the left. To do this you use your mouse to create a box around the blocks you want to move and then rotate the blocks in either a clockwise or anti-clockwise cycle. And, er... that's it.

Things start off incredibly simple, but Mr Learning J Curve starts to pop his head round the corner after a few levels (of which there are now 250 as opposed to the floppy version's 110!), introducing 'special' blocks with 'special' properties. The most basic of these 'specials' are coloured blocks, and though it may seem simple in theory, once you start getting bullied around by gravity, you are forced to start thinking ahead before trundling all the little fellas off around the screen.

Next up come such beauties as diamonds that multiply in a *Boulderdash* fashion — remember that? (how can we fail to, when you mention it at least 50 times a month? — Harry.) — whenever dropped for more than a couple of character blocks, as well as bombs that destroy any adjacent items when dropped. As you might imagine, once you start getting levels containing both items, you need to employ some severe object management if you want to end up with the right amount of blocks and diamonds.

So what does the CD32 *Clockwiser* have to offer? Well, as I've already mentioned, there are trillions of levels to plough through, as well as some new graphical backgrounds to look at. The only other change is the inclusion of CD music behind each level. This is okayish, but not exactly *Pink Floyd*. Or even Keith Floyd. Other than that, *Clockwiser* remains a simple but addictive game, weakened only by repetition.

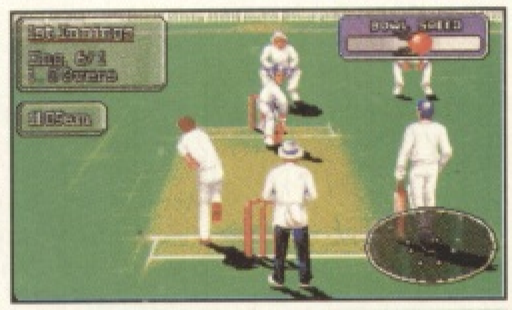
OVERALL: 81%

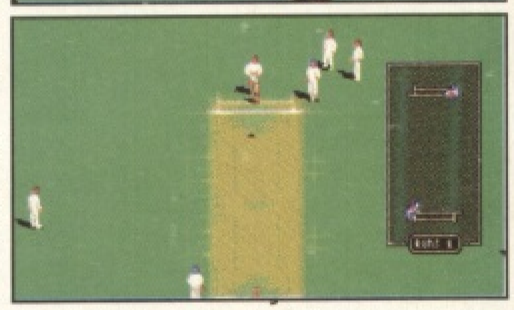


The bowler's holding the Batsman's jumper... er, no, that's not it.

BATTLE FOR THE ASHES

Audiogenic ● £9.99





Back in October, I awarded 78 percent to a little Audiogenic offering by the name of *Graham Gooch World Class Cricket* (a catchy title, I think you'll agree). It wasn't exactly a product that set the pulses racing, but compared to some of the disgraceful cricket games that have appeared over the years, it certainly was a touch more playable than most.

And so it is, that upon loading *Battle For The Ashes*, I find myself experiencing a touch of the old deja vu. In fact, so strong is this feeling, that I resort to ringing up that nice man at Audiogenic and asking him if there actually are any differences between this product and the one I originally reviewed. After much umm-ing and arr-ing, I'm told that there are in fact no differences save for the title (which is now several times more flowing) and the fact that rather than having an entire disk full of teams to select from, you can now only play as either England or Australia. Swizz.

Now you might be wondering why on Earth anyone would want to go out and buy what is basically the same game as before only with bits missing, but it's really been released as a tester for those players who perhaps weren't brave enough to fork out the original £29.99. The game itself is identical to the full priced release, and so for someone like myself who doesn't care how accurate the team names and statistics are, this is a bit of a barg'.

Bowling (he said, realising that he hadn't mentioned how the game works) is a simple affair. Stop a moving block over the area you hope to aim for, press fire, and then wiggle as hard as your little hands will allow, until the ball doth shoot forth towards said opponent. You can shuffle your fielders around as much as you like, as well as select fast, spin, and er... other bowlers from your mighty team.

Batting is far more fun, with a selection of eight strokes to play depending upon your judgment of where the ball is likely to end up. Once you've walloped the ball as far as you think it'll go, it's time to once again wiggle until you can't wiggle no more, as your brave warriors in white peg it back and forth in search of that elusive 'run' thing.

As you may have guessed, I'm, not exactly a cricketing person, although I did quite enjoy reviewing this first time round. I can't profess to wanting to play this ever again, and certainly wouldn't recommend *BFTA* to anyone with any of the other Audiogenic jobbies, but it's damn good value as a first cricket game.

I would mark this down for being simply more of the same (well, identical, now that you ask) but considering the kiddie-friendly price, I'll simply pare some small slivers from the score.

OVERALL: 70%

REPLAYS!

And as the Amiga sinks in the west, we look towards the horizon, hoping that tomorrow will bring a better day. Or, failing that, perhaps some nice cheap old games. Matt, Andy, and Harry, have a quick shuffle through the pack, and prepare their C.V.s



SPACE HULK
Hit Squad £14.99

It's not often that you soil your pants while playing a computer game. Looking at saucy slide shows maybe, but actually playing something scary is a rarity in the heady world of the Amiga. However, there's one title that has enough genuinely frightening moments for every game ever released, and that's *Space Hulk* — Electronic Arts' brilliant board game conversion.

Mankind is currently waging war against a strange race of aliens. Called Genestealers, these ferocious monsters ruthlessly hunt and kill any humans they come across, ripping them apart with their razor-sharp claws. Rottweilers are teddy bears compared to these fellas.

Controlling anything from a single marine to two squads (10 warriors in total), it's your job to board the massive space hulks and cleanse them of these foul inhabitants. Marines can either be directly manoeuvred by you, or given a set of instructions which they'll obey without question — much like the old toy Big Trax, only not as arse (Hey! I always wanted one of those! — Andy.)

It's this blend of strategy and arcade skills that puts *Space Hulk* so far ahead of the rest. The Genestealers are terrifyingly intelligent, using decoy manoeuvres to lure you into a trap, or sneaking around the back while you fend off a couple down a corridor ahead. It's truly scary stuff. The narrow walkways give the game an unnervingly claustrophobic feel, and the sound effects, used sparingly, can reduce grown men and Andy to gibbering wrecks.

There are tons of missions and a full-blown campaign to get your teeth into, making *Space Hulk* a huge and taxing game. Certainly at this price, you'd be a fool to pass *Space Hulk* by — unless you're a bit of a big girl's blouse, of course. [MB]

OVERALL 90%



Dune 2... old spice?

DUNE 2
The Hit Squad £14.99

Budget reviews aren't meant to be the most time consuming parts of writing *The One*, as it typically only takes us a morning or so to find out whether or not a game has managed to stand the test or or not. And it's because of this that I wish *Dune 2* hadn't shown its smug face around here again — I've wasted more time on this than I have anything else this issue, and that includes gobbing at Harry when he's not looking.

Dune 2's sub-heading, *The Battle for Arrakis*, pretty much sums up what the game's about. You can opt to play one of three warring 'Houses', each with its own strengths and weaknesses, with your goal being to defeat the other two, effectively giving you control of Arrakis, the desolate planet covered mainly in sand.

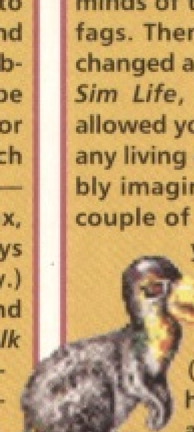
You start off with a simple base, a few quid in your back pocket, and the aspirations of a madman. The only way of raising more cash is by mining for Spice — a rare and valuable mineral which can be found buried deep in the sand dunes. Once you've amassed a decent bank balance, you can start constructing additional buildings, vehicles and weapons with which to obliterate the other Houses.

To fully appreciate *Dune 2*, you need to spend time playing a few of the missions. Although you can save the game at any stage, it's easy to lose track of time and play each mission in one sitting — which can take anything up to two hours, depending on how far you're into the game, as I've found to my cost. In terms of pound per playing time, you'll not get anything as pocket-gratifying than this. *Dune 2* is a true classic. As opposed to a false one, that is. [AN]

OVERALL 89%

SIM LIFE
Maxis £17.99

Up until quite recently, swimming giraffes and flying pigs existed only in the minds of those addicted to 'funny' fags. Then along came Maxis and changed all that with the release of *Sim Life*, a strange game which allowed you to quite literally create any living creature you could possibly imagine. However, that was a couple of years ago, and some of you newer to the hip and happening place that is the world of Amiga in 1995 (ahem) may have never had the chance to mess around with life as we know it. So hurrah for the budget 'scene' which rectifies this — at a reduced price to you, the lucky punter.



Creating your weird and wonderful creatures is as easy as baking a cake, but with living things as ingredients, not flour and eggs. Or milk. First, construct an area with fertile soil, vegetation and a plentiful supply of water (essential to all living creatures, especially fish). Next, introduce a species into the equation. Then, provided your environment can support life, leave overnight to simply 'exist' or fiddle with the various options in order to mutate the bleeders. Ethics, of course, are optional.

If this all sounds rather easy, then that's because *Sim Life*'s intuitive user interface (I bet you got that phrase off the box — Harry.) makes everything a doddle. Strugglers, thickies, and arses can call up the on-screen tutorial which guides new users through the game's various features. Of course, the beauty of *Sim Life* is that its possibilities are literally endless, to the extent that if you played this forever you still wouldn't experience everything the game has to offer. (Trying for a job at Maxis are we, matey? — Haz.).

Okay, so it may not be everyone's cup of tea. The graphics stink of fish a bit and there's an overall lack of polish, but it's an interesting idea fairly well implemented. Oh, only consider buying this if you've got remarkable eyesight — the text is often quite hard to read. [MB]

OVERALL 78%



THEIR FINEST HOUR

Kixx XL £16.99



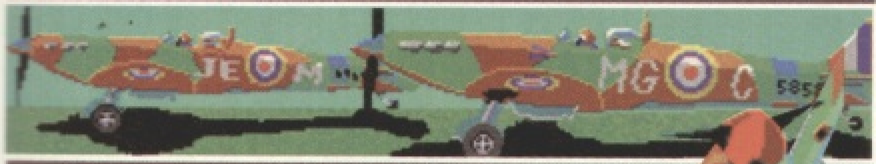
If Amiga flight sims were wines then 1989 wouldn't exactly be regarded as a classic year. For the time, I'm sure efforts such as *Their Finest Hour* were enjoyable enough (indeed, this poo even picked up a few 90 percent review scores), but now, six years on, the 3D routines are extremely dated. So why Kixx XL has decided to stick out this nonsense is, to be brutally frank, beyond me.

At first, everything seems to be in order — there are plenty of options and planes to choose from, with a variety of missions to tackle — but it's once you get into the game proper that the true arseness of *Their Finest Hour* is graphically and horribly revealed.

Bland graphics and awful sound don't help much, but it's the speed of the thing that really pongs. Even LucasArts' team of talented programmers couldn't construct a half decent 3D routine, and the result is something that jerks along at best. This makes flying pretty damn tough, and by the time you realise that you're too close to the ground or something, the error is irretrievable, ensuring much gnashing of teeth. What's even worse is that there are no external views to liven things up. Harumph.

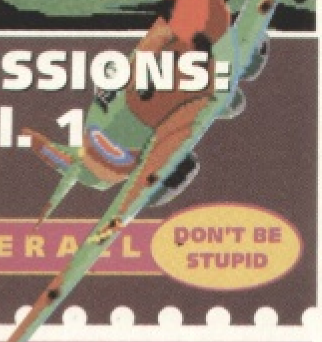
If you're seriously into flight sims then *Reach for the Skies*, released on budget a month or two back, is miles better. This, sadly, should have been laid to rest three years ago when Amiga flight sims, if you'll pardon the expression, really began to take off. [MB]

OVERALL 49%



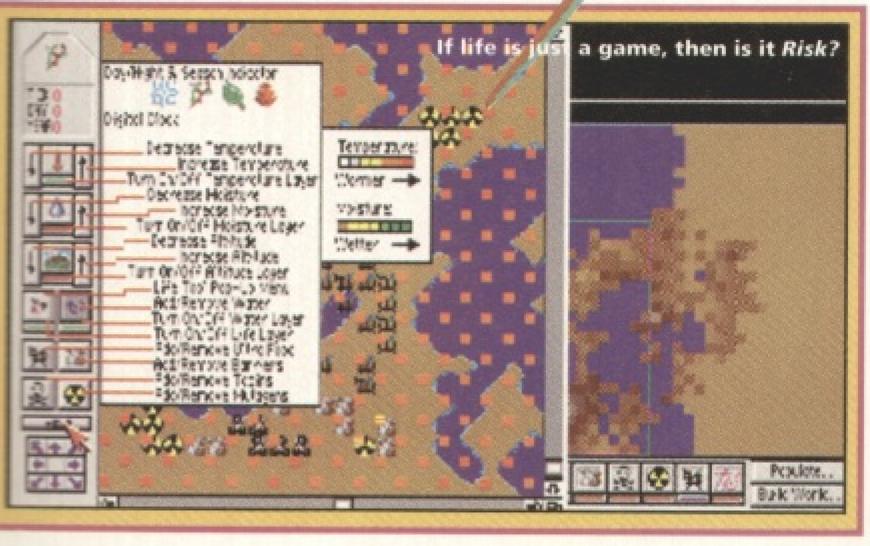
THEIR FINEST MISSIONS: Vol. 1

Kixx XL £10.99



Look, if the main game is nob, why would you want more missions? A good idea in theory, but a waste of floppy disks if you ask me. [MB]

OVERALL DON'T BE STUPID



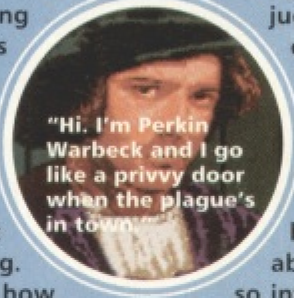
If life is just a game, then is it *Risk?*



THE PATRICIAN

Daze £16.99

Patrician failed return code 10" blipped our Amiga only a few seconds after I'd inserted disk one of *The Patrician*. On subsequent resets, the same message appeared. I was just about to chuck the disks bin-wards and have another go at *SWOS* (I am currently managing Lincoln City, for whom by the way Colin Greenall, in the number 5 shirt is proving to be a bit of a colossus in defence), when I noticed the edge of a little slip poking out from behind the manual. On examining this unassuming piece of paper (it was not, sadly, a silken under-piece of girl's attire), all was revealed — I had to type an instruction into the machine to get the damn thing working. Ah, my dear Watson, how sodding elementary...



"Hi, I'm Perkin Warbeck and I go like a privvy door when the plague's in town."

Superficially, *The Patrician* is a 'trading game', but, rather absent-mindedly, the programmers have omitted to include the 'game' bit. What I mean is, trading games are fine provided you've something to back it up with. *Frontier: Elite 2* is (so they tell me), a trading game at heart, but one that's encased in a sugary coating of space travel and fighting. *Voyages of Discovery*, as I reported last month, is a bit of trading-game-with-knobs-on, and patchy affair though it may be, I wouldn't think of pointing my finger at it and declaring in a stern but fair way: '*VoD*, you've got no knobs'. *The Patrician* hints coyly that there may be something knobbly under its hose besides the tedious buying and selling of things... but if there is, I haven't found it. You can get married, elected and er, stuff— but why, frankly, should I bother, when all I have to do is trip back and forth between the various towns (all bearing a striking resemblance to Bruges, and each other) about a zillion times? There's never any scope for developing your character, it's just juggling figures in an effort to buy stuff for a lower price than you can flog it. Mercantile Mogodon, that's what this is boy...

Graphically, there's bugger all to shout about, and the music is so infuriating I stuffed my ears with some sun-dried tomatoes, which I keep close at hand for aural assaults. Animations here and there try to liven things up a little, but they are distractions your honour, mere distractions — the best ray-traced visuals couldn't save this game from being, well, dungy.

Matt liked this game when he originally reviewed it, awarding it 81percent; but I'm afraid it did nothing for me at all. Call me crazy, but maybe that's because Matt likes trading games and I don't. I shall therefore be telling the kids to leave this old rhubarb on the compost-heap where it belongs. [HA]



OVERALL 54%

REPLAYS!



Night descended on the village like a malevolent hairdresser tearing open a sachet of blue rinse





EYE OF THE BEHOLDER 2

Kixx XL £16.99

Taking the basic *Dungeon Master* premise and tarting it up with snazzy graphics and brain-burning puzzles proved to be the winning combination for *Eye of the Beholder 2*. These 3D role-players were all the rage a few years back, but once *EOTB2* was released, most software developers waved their white flags and surrendered. And now, a few years on? Well, with competition distinctly lacking, *Eye of the Beholder 2*'s retains its dominant and threatening position.

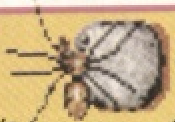
In terms of technical innovation, the game is far from impressive. Yes, the static graphics are nice and well in keeping with the claustrophobic theme, but the animations, by today's standards, are very sub-standard with most monsters attacking with only a couple of frames of movement. There are no 3D routines to speak of (no *Legends of Valour*-style texture mapping here, me lad), as the dungeons scroll towards you in a flick screen styley.

But, hey, when *Dungeons and Dragons* fans sit down with their pens and papers, flashy visuals aren't at the forefront of their minds, because as any hobbit knows, the heart of any decent adventures is its plot. And this is where *EOTB 2* works so well. Some may find things a little tough to begin with, but after a while you soon slip comfortably into the game's way of thinking.

Rightly hailed at the time as a true classic, *Eye of the Beholder 2* is perfect budgetary fodder. If you're not expecting a cinematic classic with flashy intro sequences, then this could well be right up your alley. Nurse. [AN]

OVERALL 85%

SIM ANT



Maxis £17.99

Sim Ant is, let's face it, the strangest Sim-anything so far. At least the other games in the series allow you to experiment with things a nice young fella would be interested in (i.e. being god) — but being an ant? Well, it's a bit odd, I reckon.

Surprisingly, being formicate (look it up) is a lot more interesting than you may think. Out of this month's trio of Sim games, this is the only one I hadn't played and to be honest with you, I wasn't expecting much. Okay, so the whole thing may lack a bit of polish, but give *Sim Ant* an hour of your time and you'll become quite engrossed with the highly organised 'ant-ics' of these fearsome little blighters.

There's a clever tutorial mode that guides you through the basic features of the game, and I think it's invaluable, if a trifle flabby. Once you've got to grips with the lifestyle of the ant, you can opt to play either a quick or a full game, depending on how deep down into 'the nest of things' you want to go. As it were.



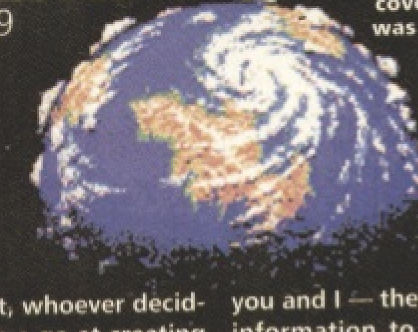
No, but it's all curiously fascinating, though. I've no idea whether it's accurate or not, although I once kept an ant's nest as a pet and fed it flies and wasps and stuff; but it's jolly entertaining, and that's the important thing. It's also quite educational. For example, I now know that ants have two stomachs, one to digest food, and another to store it in. Quite 'trestin', eh?

Sim Ant is reasonably priced and at the very least it's got to be a novel diversion from run-of-the-mill arcade games. 'What are the odds on *Sim Bee*' I wonder aloud, my honies? [HA]

OVERALL 70%

SIM EARTH

Maxis £17.99



Environmentalists discovered that the Earth was in danger of spinning a yamulka.

Let's face it, whoever decided to have a go at creating a Sim game that allowed you to take charge of a planet from its birth to its death, playing a key role in its development and making decisions that dictate the shape life would form, was being a little ambitious. Sadly, *Sim Earth* is that game, and what a mixed-up program it is.

It tries to be all things at once. There are a lot of promising ideas, one third of which might have made a decent game. But as it stands, *Sim Earth* is a confused mishmash of menus and options. And at the end of the day it proves to be pretty boring.

Slow-moving visuals and dire sound 'effects' are the order of the day, with dodgy icons and unclear charts forming the icing on what is mainly a stale and tasteless cake. For the average gamer — that's you and I — there's just too much information to digest. My head began to hurt only five minutes into my first game, and as the interface does its best to hinder your progress, I had very little desire to carry on.

This has to be the worst of the Sim games. It's frustrating because its heart is quite clearly in the right place. As an educational tool I'm sure it's quite comprehensive, and the text boxes that talk you through the various scenarios are obviously comprehensive. Nope, feeling sorry for *Sim Earth* and what it could have been isn't the right thing to do. Just steer well clear, pick up *Sim Life*, (which is miles more entertaining) or, hey! alternatively, read a children's encyclopedia. [AN]

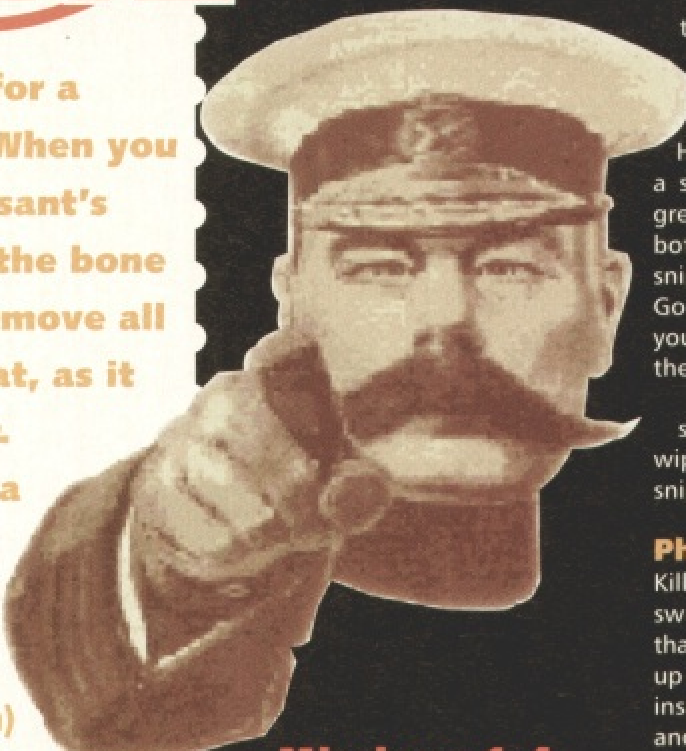
OVERALL 48%

KILL ZONE

CANNON

Ben Smith of Cleveland sent in these laaaarvely tips, and then followed them up with some further missions. So we'll be printing them next ish. Then.

Here's a tip for a game stew. When you cut the pheasant's breast from the bone be sure to remove all the yellow fat, as it is very bitter. Also, pop in a bit of redcurrant jelly (about a tablespoon) to sweeten the sauce. And never, never, never, commit yourself to writing half-a-column of introductory twaddle to the tips pages. The novelty very soon wears-off, believe me. Tip, tips, tippety-bloody-tips.



Missions 1-4

If you can't do these you're a girlie wuss. Go back and get some more practice.

Mission 5

Phase 1



Time is of the essence — as soon as you start, shoot the aliens around you and try to wipe out the sniper to your right. Cross the bridge and go down to shoot the sniper. Now quickly go up and pick off the sniper found there. Head north-east and collect the grenades, shoot any men around you then grenade the huts. You must be very quick and above all, make sure you don't get shot! (No, really!)

Phase 2

Shoot the sniper, then head right and kill the soldier there. Go down and kill everything in your path. Work your way left , shooting the sniper, then up and left again to kill the other two snipers. Finish off the phase by shooting the sniper over by the river.

Mission 6

Phase 1

Go straight up until you reach the castle. Pick up the grenades then use them to blow up the castle. Grenade the hut on the left then go down and right to grenade the hut there. Head up and you'll see two huts and a sniper. Kill the sniper and leave a grenade between the huts so that they both blow up. Go left, kill the sniper and grenade the hut. Go down, kill any men you meet and grenade the hut, then return to the start. Go outside the fence and wipe out any stray snipers left.





Phase 2

Kill the two aliens in front of you and swim across the river. Shoot the alien that runs forward. Split two men off, go up and right and kill the sniper, then get inside the battering ram. Drive down and go into the cut that appears on your left. Stop there, get out and shoot any aliens around you. Head left and pick up the grenades, then just run around bombing the huts. Simple!

Phase 3

Pick up the grenades an bazookas, then bazook the turrets as you g left. Now run. When yo get to the end, stand o the white platforms, but b very careful you don't get sh on the way! You know what it's lik

Mission 7

Phase 1

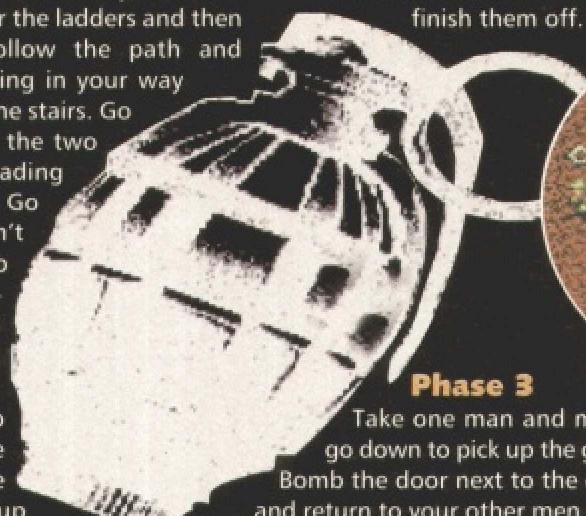
This is a tough one. Take your men on the wall on your left. Split two men o and take all the weapons. Now ta your men up the stairs and to the righ You can bazooka the buildings from th top, so do this to the door on yo right. If the grenades next to it blow u then try again. Keep trying until th don't. Go down the ladders and get th grenades. Quickly run to your left so th turret on your right doesn't get yo Now get out your grenades and blo up the turret. Go back up the ladde and up through the really thin corrido There's a turret in the top right han corner which you have to grenad before you can do anything else.



FODDER 2



Now grenade the door just below you, go back near the ladders and then up and left. Follow the path and bazooka everything in your way until you get to the stairs. Go up and bazooka the two doors before heading down the stairs. Go left and up — don't go in the cut to your left — instead, go up as far as you can go and then bear left. Now go down, pick up the grenades and use them to blow up the door in the room. Go back to the stairs near the two doors, head up and into the cut on your left and grenade the door that's just inside. Lastly, run around and kill the rest of the aliens. (God I love this game!)



Phase 2

At the start, shoot the aliens around you. Send one man around to pick off as many snipers as possible, and if he dies, just send another in, and so on. When you go around a corner where there's a sniper on the other side, always keep to the middle of the path.

Once you get to a part where there's a sniper next to a door, go to the wall on your right. He will blow up the door so go back down and kill him. Keep going on the path until you see three doors and a sniper. Go down and kill the sniper, then go into the cut on your right, get the grenades and do the doors. There will be a few aliens around so finish them off.







Phase 3

Take one man and make him go down to pick up the grenades. Bomb the door next to the grenades and return to your other men and then go right. Grenade the door and kill the sniper on the building, then go up and right to grenade the door. Go back up and shoot the sniper then head to the bottom right hand corner. Head left and grenade the door. On your way to the bottom right you'll find a weapon that fires shells. You'll need this later in the phase. Keep going left and then up. You'll find a cut on the left with an enemy car inside. Make the car follow you until you get the thing that fires the shells — get in it and blow the cars to bits. Get out and kill off any remaining aliens. While the car is chasing you, keep turning.





Phase 4

When you start, split two men off and make them go and get the bazookas. Don't worry about the turret because it will blow itself up once you get the bazookas. Blow up the two doors next to you, then head left and bazooka the dalek as soon as you see it. Go left and down the path, blowing up any doors with your bazooka. Now all there is to do is finish off a few aliens and one or two snipers.



Mission 8

Phase 1

At the start, shoot around you and some mines will blow up. Go down and into the water — swim to your right and onto the third island you see. Shoot anyone around you. Go to the next island which should have a hut on it and shoot everyone, then go to the little island to get the grenades. Go back to the island with a hut on it and blow it up using the grenades. Go over to the other side of the river and bomb the hut. Go and shoot near the enemy buildings — there are some mines that will blow up, taking the enemy buildings with them.

Phase 2

When you start, shoot the alien in front of you, then run past the tank to get the bazookas near the buildings. Go and hide behind the building near the water and bomb any doors you see. Head up and left where all the men are, shoot all of them and then go near the wall. The tank will show up and blow itself to bits. If the mission complete message doesn't show up, make a scan of the area and kill any men you see to finish the mission.





ALL NEW WORLD OF LEMMINGS

Just as winter closes, the days become ever longer, and the warm spring sun tentatively pokes its head from behind the clouds, The One jets off to Egypt. Courtesy of DMA Design.

EGYPTIAN

Level 16

Block all but one lemming near the entrance. The single lemming should pick up the blocks and then build across the newly formed gaps. Walking left and right, walk through the melting platform. Drop the bricks and pick up the digger. Dig through the pillar and then dig down right when on the left side of the door. Dig to the right but when the lemming is in front of the bricks, dig up right and then drop the digger. Pick up the builder, release the blocker and then build up to the exit. The lemming should escape before the time runs out.

Level 17

When a lemming picks up a grenade, throw it. Do this for each of the four traps. The escaping lemmings will automatically release the rest of the lemmings.

Level 18

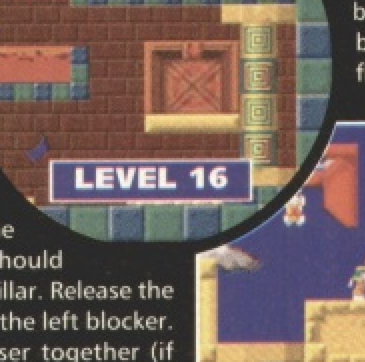
The first two lemmings need to jump across the gaps and pick up the diggers. Direct the falling lemming into the door on the right. Release the lemming on the left by digging up right when next to the right wall of the trap. Then release the lemmings on the right by digging up left when next to the left wall of the trap. Turn the lemming when on the small platform in the centre.

Level 19

The lemming with the bricks on the left builds down right whilst the lemming with the bricks on the right should be turned into a blocker. The building lemming, once in the middle, should pick up the blocks and needs then to build down right again. Pick up the digger and then walk back to the trapped lemmings. The blocker should now be released. Build down left to the middle platform. The digger should now dig right to release the lemming out of the trap. Once on the right, dig down to the exit.

Level 20

Turn the third and fourth lemmings into blockers on each side of the mound. The two lemmings at the very top of the level need to build up and across towards the pyramid. Before they both reach the pyramid, drop off one lemming, drop his bricks and pick up the hadoken. This lemming will kill the potato monsters. When it's finished, pick up the diggers. The digger lemming should now dig down right in a parallel line to the edge of the yellow earth (from the base of the middle totem pole). When digging, be careful not to dig straight through the earth. Dig 13 or 14 scoops and then dig horizontally to the right until there is a block remaining. Then dig back across the ceiling to make more room and dig through to the left. The digger on the left should then dig through the pillar. Release the right blocker and then the left blocker. Get the lemmings closer together (if needed) by jumping. Block all but the building lemming in the horizontal cut away and then use the builder to build up left to cover the gap. Release the blocker and then use the digger to reach the exit.


LEVEL 16

Level 21

Block the second lemming as he walks to the right. Let the lemming in the pit below pick up the digger and dig out of the hole. Make the first lemming build over the gap and pick up the blocks. Block the other lemming by the blocks, make him build up to the first platform from where the first bridged across, then bridge to second platform and block him. Release the digger lemming to walk up the blocks. Turn the first lemming around and walk back to the floating platform 1 with the flower on and bridge up to it, then turn around digger to walk towards the the platform once they walk past each other. Block the bridge and make bigger, dig along through the flower block to uncover blocks.

Release the bridge to pick up blocks, making sure you have turned the digger around. Build from the tip of the second floating pile of bricks down to the blocked lemming. The digger lemming will follow him down and block him at the bottom set of blocks. The bridger then bridges up to the higher floating platforms and in turn you bash through with the released digger. Now build across and bash through to the far right hand platform and release the other lemmings.

Level 22

Block the lemmings above the trap leaving enough room to dig down a single layer of bricks. Release one lemming, jumping him to the left to pick up the digger. Dig through the pillars to the left to release the single lemming; block him, dig through the single block, walk left and dig three times to the left and then dig down diagonally. Jump lemming past the trap and bash through the pillar, pick up digger, walk back and jump past the trap and bash through the centre of the pillar, ensuring you are at the foot of the pillar. Bash straight through and bash diagonally up to make more room to build.

Turn around and drop the digger and go to get the blocks, avoiding the trap, build up from the foot of the pillar to the hanging platform (four blocks). Drop the blocks off the far edge then go back for the digger. Go to the far right pillar with the digger and bash through the pillar as before. Drop the digger and pick up the blocks to build


LEVEL 19



to the other hanging platform (four blocks), pick up the other blocks once you've dropped down the other side. Build back up to the platform (three blocks) then build from the edge of the platform (far left) to the second platform. Build straight away from the corner up towards the exit. Release the single lemming and use as a blocker once he has dropped down to the ground to direct the lemming right, then release him.

Level 23

Make the lemming build right, block the rest. Pick up the sucker and turn around with the sucker under the bridge you have just made to trap the lemming. Dig him out and drop down and right. Dig out the other lemming and blocks. Make one lemming pick up the blocks and head far right. Jump up all the steps and build across the gap. Block him once finished, jump the other lemming up, blocking them both as they reach the top. Make the builder build up to the exit and release the other blocked lemming and also the two lemmings blocked by the exit.

Level 24

Make one lemming walk right — block the others, jump that gap then jump to the platform. Sucker across, pick up the blocks and build back four blocks and jump the rest. Drop the blocks down the hole, go back to the floating platform, jump the gap again, drop off and turn left. Pick up the bomb and drop down the hole, turn around and block. Release the lemmings and let one pick up the blocks, block the rest and build across to the right to the exit then release the blockers.

Level 25

Block the lemming, letting one go, pick up the grenades and blow through the floors then release the lemming. On the ground throw the grenade under the arrow to blow away the block of graphite.

Level 26

Make the lemming turn around once the blocks have been picked up. Turn around and jump over the trapped lemming. Place one block on the trap and then turn around and build across and drop blocks into the trapped lemmings. Turn around and pick up the digger, dig down then left through the blocks, turn around again and build through the wall. At the end of the steps, before the trap, dig diagonally right once and then straight down to uncover the diggers. Dig down to the right to the exit. Make the lemming with the blocks build the trapped lemming out.

Level 27

Jump the lemming onto the left platform — the right platform blocking the rest. Walk far right to the other trapped lemming, jump back out and walk onto orange blocks. These disappear as soon as you walk on them. Repeat with the second lemming, one lemming will walk up the dissolvable steps. To release the other lemmings, exit will appear — if there is a bird you must jump to avoid it.

Level 28

Block the lemming to the right, make the lemming pick up blocks and turn around. Make the next one a blocker. Jump the lemming out over the first blocker and build down to the exit, then release the other lemming.

Level 29

Block the lemming on the right and do the same on the next platform to trap the lemmings with the mole. Release the blockers to join the others. Build two blocks to make the mole build down to his left. Lemming will walk all the way to the left then down to the exit — if there are animals, kill with hadokens or grenades. Jump over dissolvable blocks.

Level 30

At the top left there are five lemming — block all five. Release the top left lemming and jump him over. Let him walk on dissolvable bricks where he will pick up the digger, then drop down. Bash through the pillar then drop the digger down to the trapped lemmings. Go back for the building blocks and build over the first two gaps. Drop down the third gap and drop the bricks on the floor. Release three others one by one, the first two pick up and then drop the
blocks straight away, the third lemming drops through the first channel in the pyramid, picks up the blocks and builds to the exit. Build diagonally down to the other bricks, build across to the spade and drop the bricks. Pick up the spade, dig through the wall then dig diagonally up at the thinnest point of bricks to release the other lemmings, send the last of the five lemmings at the top over to dig out the trapped lemming to the left and then exit.

And you'll be able to catch the next instalment of our brilliant Lemmings 3 solution next month, where we'll be meeting the Shadow tribe!





LEVEL 28

ON THE



I'm afraid that I can't think of an exciting intro for these tips, except to say that they're for On The Ball, a footy management game. Which is quite hard. Thanks.



In the long term, the best tactic is certainly to recruit young players. Always buy two or three players who are as young as possible, and build them up. There's no better way to end up with a strong team at minimum expense, and to create players who have a high saleable value.

1. NEGOTIATING WITH SPONSORS

If you want to squeeze more money out of your sponsors, then you will also have to negotiate. Beware, because the probability that your negotiating partner will drop out also increases after every round of negotiations (10%, 20% etc). If you only have one offer, you should accept it straight away.

2. NEGOTIATING WITH PLAYERS

If you offer the lowest possible wage, there's a 1 in 7 chance that the player will accept. If you offer the highest grade, then there's a 100% chance that the player will accept. As for the length of the contract, you can't guarantee that the player will always want the longest contract possible. Younger players who are still capable of development are more interested in contracts for two (or at the most, three) years, so that when they conclude their next contract they can ask for a higher wage. Older players, on the other hand, naturally want contracts that last as long as possible. Although one-year contracts are very advantageous for the club, they aren't particularly popular with the players, and are only accepted in 40% of cases.



3. STRATEGIES FOR EARNING MONEY



Additional profits can in principle be made in two different ways, either by reducing costs or by increasing income.

The easiest way to get money is to transfer players abroad. Try offering your 5th, 6th and 7th grade players abroad regularly — making sure they're in good form. If you are lucky just once, you'll make a mint. It's a risky but perhaps very lucrative strategy to offer a young 6th grade player with a one year contract straight away in the first season, to make big money in the second year (if a buyer is found). Another variant is to continually develop young talent to grade 3, who can then be sold for a relatively high price (see Point 1).

Make absolutely sure that you keep the wages within reasonable limits. Only a club with international successes or successful sales of players can afford top salaries over a long period of time. One tactic is to make sure you extend the contracts of players who are in a crisis about their form. They tend to ask for less money. Players who have lost points but have high wages bring unrest into the team, so try to separate yourself from these as quickly as possible.

4. THE PLAYMAKER AND THE SWEEPER



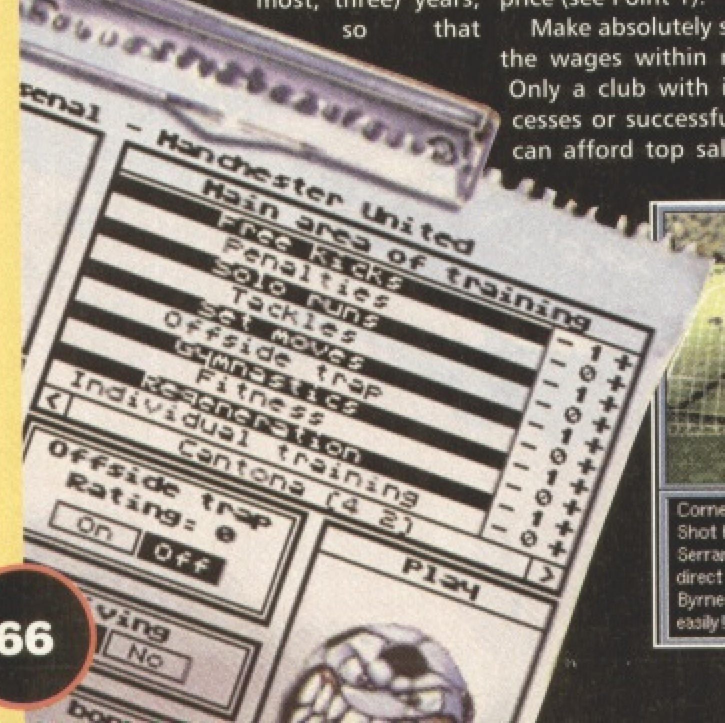
A sweeper should be experienced (30 years old), have a high skill level (at least 5), and be in good form (at least 10). If you have a player who exceeds these limits, he can be used as a sweeper. These values also apply to the playmaker, but with him age doesn't count. If you don't have a suitable player, your midfield will be considerably weaker.

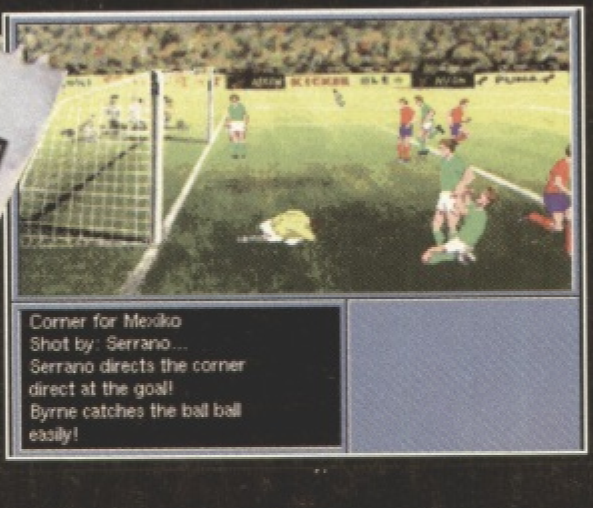
5. THE FORM VALUES — A SCIENCE IN ITSELF

There are hundreds of influences in O *The Ball* which affect form points – that's what makes the game so realis tic. However, the following may help understanding how different factor influence a player's form.

If a team makes at least seve chances in a game the midfield playe will gain one bonus point. For midfie to rate a strength of more than 16, the must make nine chances. Similarly, fo a strength of 24 or above, they mus make 11 chances.

If a team makes three or le chances the midfield will los a bonus point. If no chance at all are made, each midfie player loses two points. If th opposing team gains less tha three chances, each midfield pla er in your team receives one bonu point (for defensive work) up to strength of 16 for the opponent.

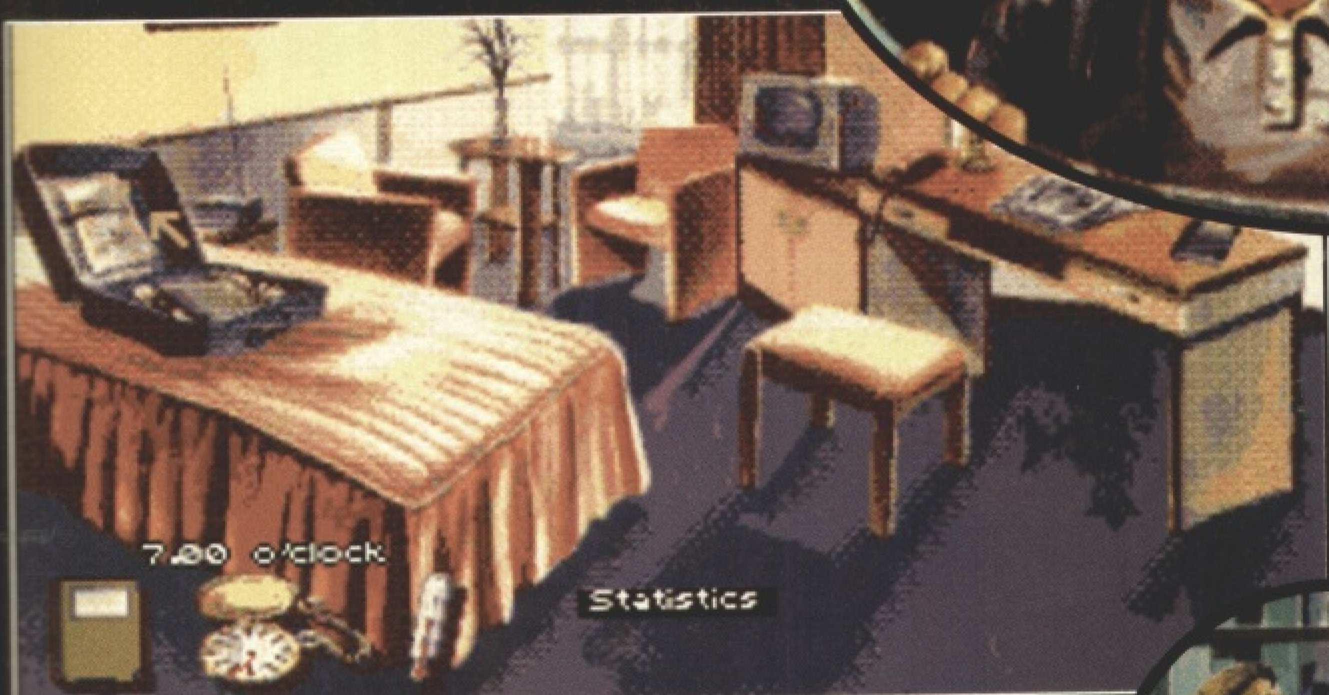




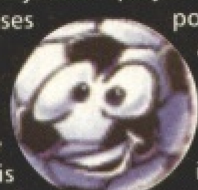


BALL





Should your opponents make seven or more chances in a game, one form point is deducted from each of your midfield players because of a lack of defensive work. If a forward plays four games without a goal, he loses one form point.



If the opponents score three or four goals, your goalkeeper and defence each lose one point. If your defence is stronger that the opponent's forward line, your goalkeeper and defence each gain two points.

If five or six goals are scored by your opponent, your goalkeeper and defence each lose two points. If your defence is stronger than the opponent's forward line, they will gain three points. If the opponent scores seven or more goals, four points will be lost by your goal keeper and defence. If your defence is stronger than the opponent's forward line, five points will be won. Phew!

A player who has played for five consecutive games loses one form point (seven games for goalkeepers and defenders). A fit player who has not played for six games loses one form point. A fit player with a form above 12 will lose one form point for every one match day he misses.

A player who is substituted in the first half loses one form point (except when substituted because of injury). If a player is selected for 'individual training' his form for the next match will increase by two points when his form is less than 10, and by one point if his form is between 10 and 15.

Serious mistakes by the goalkeeper in back-passes cost him one form point each. Players newly bought begin with between 8 and 14 points.

HINTS AND TIPS

The fewer forwards you play in your team, the more room they will have, and thus the greater the chance of goal scoring. Avoid training camps when your team is on a roll. A crash can always happen and is particularly harsh when things are going well.



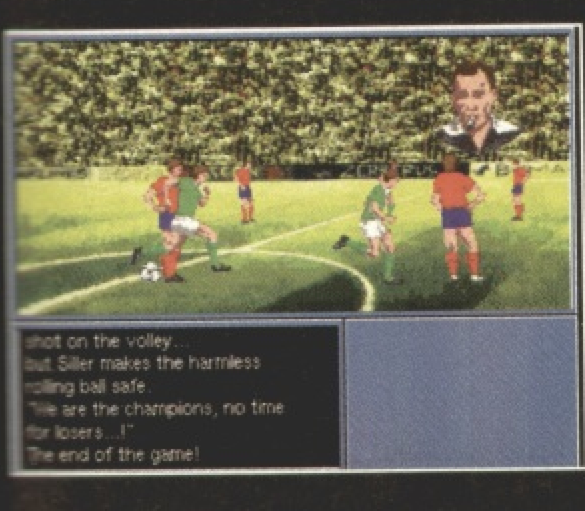
Normal training sessions only have an effect for the next game (the form points remain). Only the off-side position training is long term.

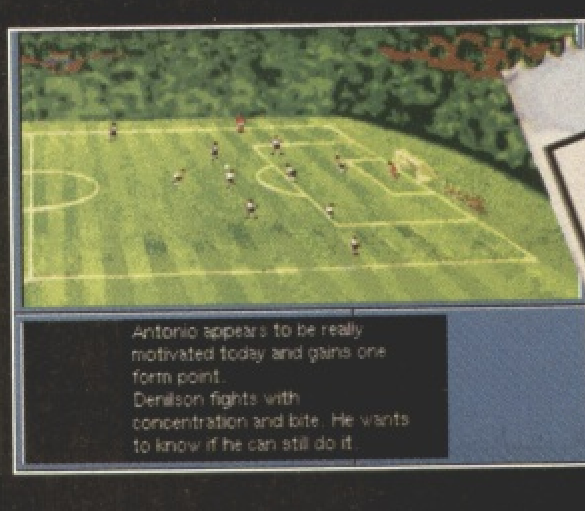
It is a good idea to make sure you look after your pitch (perhaps every five playing days). This will have a significant effect on preventing ligament injuries among your players.

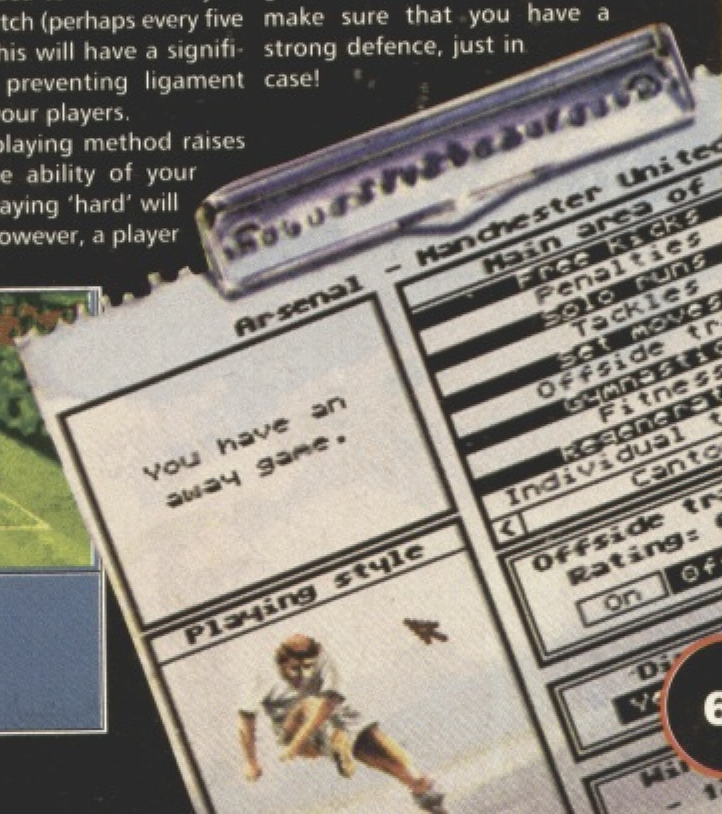
The 'brutal' playing method raises the performance ability of your team by 10%. Playing 'hard' will raise it by 5%. However, a player who has already been given a yellow card will only be playing at 80% of his performance, and playing brutal or hard football will only lead to more cards and an eventual loss of team strength. If you set your team's play tactics to 'fair' their overall performance ability will go down by 55 and by 10% for 'nice'.

Avoid playing 'hard' or 'brutal' for extended periods of time, otherwise the eventual loss of strength will quickly finish off your team. You might want to make an exception to this rule when playing in those difficult European Cup battles.

Another tip for aggressive play is to start with three strong midfield players and four defenders. Straight after the whistle goes, substitute one defender (this will cost him one form point, so be careful which defender you use) and bring on an additional midfield man. This will produce a particularly offensive midfield team, and should generate a lot more chances — but make sure that you have a strong defence, just in case!







DREAM

The other day I fell asleep on the train on the way home and dreamed I was caught in this enormous spiders web. And the funny thing was, that when I woke up I noticed that my flies were undone!

DAVID CRANE

You start the game in Eden's house. First collect your wallet which is next to Eden's mouse mat. Go right into the kitchen/living room and collect the mug. Next, use the tap to fill the mug up with water. Open the micro cooker and collect the key. Pick up the cartridge which is on the crate, use the lift and collect the screwdriver from the garage. Leave the garage and return home.

Pick up the red cartridge next to the keyboard marked "important" and place it in the interface on the wall. Now use the network screen: log on and input the password. This can be found in the back of the diary of a mad man. List mailnet and read Louis. List cartridge and read Private. Make a note of Louis's and Eden's door numbers. Next, insert the cartridge you found at Eden's into the interface. List the cartridge, read the code and make a note of Sartain's door code. Examine your bed and pick up the knife.

Go to Sparky's Bar and talk to the man at the bar. Talk to Sparky and take the cash card out of your wallet, use the card scanner on it. You now have some money.

Go to Louis's flat where someone will steal your trainers. Louis's flat is the one on the screen below. Go and talk to Louis, take his trainers and his membership card which you'll find in the unit. Read the card and go to the pool hall.

Talk to the assistant then use the reader on the wall with the membership card. Use the lift to go down to the pool hall bar. Talk to the bartender. He will then give you Mr Silverman's door code — make a note of it. Keep walking to the left until you reach Mr Silverman's door: use the keypad, enter and talk to him. Use the card scanner with the cash card. Collect the gun, exit the pool hall and go to the Regency Hotel.

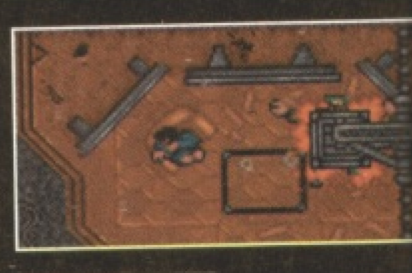
Talk to the receptionist to book a room. Use your cash card on the scanner. Collect the keycard, call the lift and use the lift controls on the keycard. Exit the lift and walk left. Open the fire point and collect the axe. Walk back inside the lift, use the controls on the knife, then use the wire on the knife. Use the handle in the lift. Now save the game.

Use the lift doors with the axe to gain entry to the penthouse suite. Use the axe on the bodyguard to your right, then use the gun quickly. Go left and through the door to find Crane, er... doing something naughty. Use the gun to shoot him. You will be transported to the Dreamweb. Talk to the keeper, head down the corridor. At the bottom, turn right and open the first door. Walk up to the plinth and use the key. You awake in an alleyway.





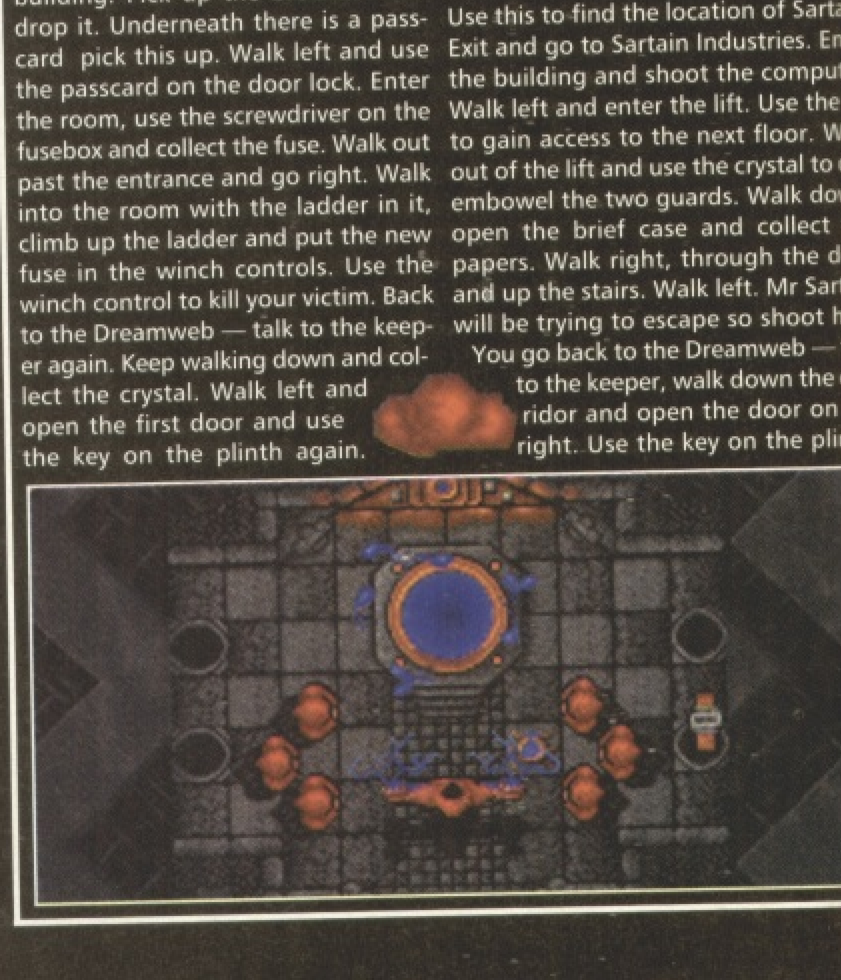
STERLING

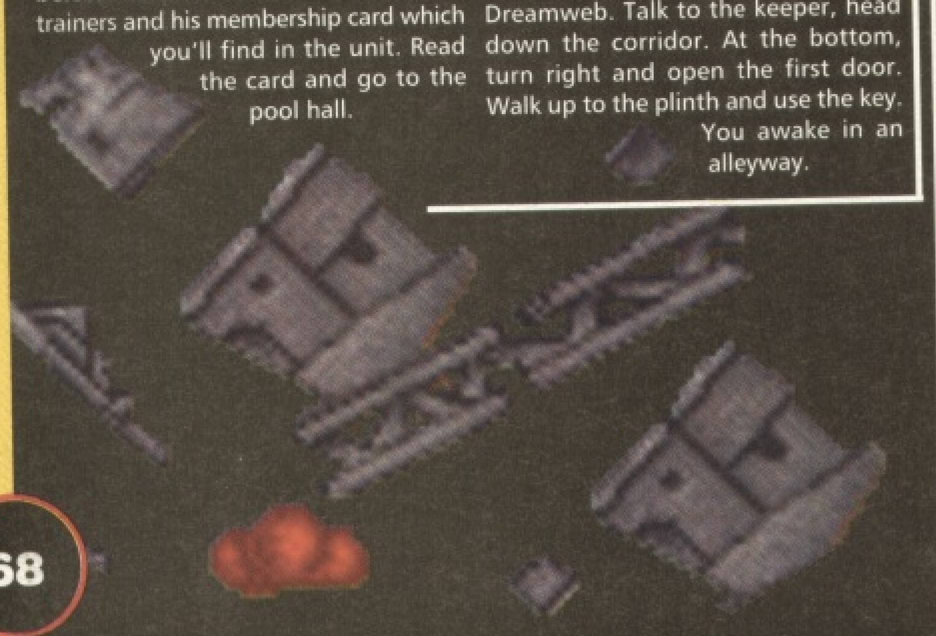


Exit the alleyway and return home. Use the network screen and list the newsnet. Read TV special to find the location of Mr Sterling — your next victim. Exit and go to Channel 6 studios. Walk round the back, shoot the security guard and use the control panel. Go left past the barrier and enter the building. Pick up the brochure and drop it. Underneath there is a passcard pick this up. Walk left and use the passcard on the door lock. Enter the room, use the screwdriver on the fusebox and collect the fuse. Walk out past the entrance and go right. Walk into the room with the ladder in it, climb up the ladder and put the new fuse in the winch controls. Use the winch control to kill your victim. Back to the Dreamweb — talk to the keeper again. Keep walking down and collect the crystal. Walk left and open the first door and use the key on the plinth again.

SARTAIN

You will wake up outside the bar. G
to Eden's house. Eden's will have go
now and left her organiser on the be
Use this to find the location of Sarta
Exit and go to Sartain Industries. En
the building and shoot the compute
Walk left and enter the lift. Use the l
to gain access to the next floor. Wa
out of the lift and use the crystal to d
embowel the two guards. Walk dow
open the brief case and collect t
papers. Walk right, through the do
and up the stairs. Walk left. Mr Sarta
will be trying to escape so shoot hi
You go back to the Dreamweb — ta
to the keeper, walk down the co
ridor and open the door on t
right. Use the key on the plint







WEB

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UNDERWOOD

You will appear in a car park. Walk left and collect the wire cutters. Read the paper collected from Sartain. Exit by walking up and go to the boat house. Get the railing, walk right and remove the sand from the junction box. Use the railing on the junction box and then use the cup of water on it to cause an explosion. Enter the building via the hole in the window and talk to Underwood. Kill her with the gun and it's back to the Dreamweb. Talk to the keeper, walk down the corridor and go left and through the second door. Use the plinth with the key.

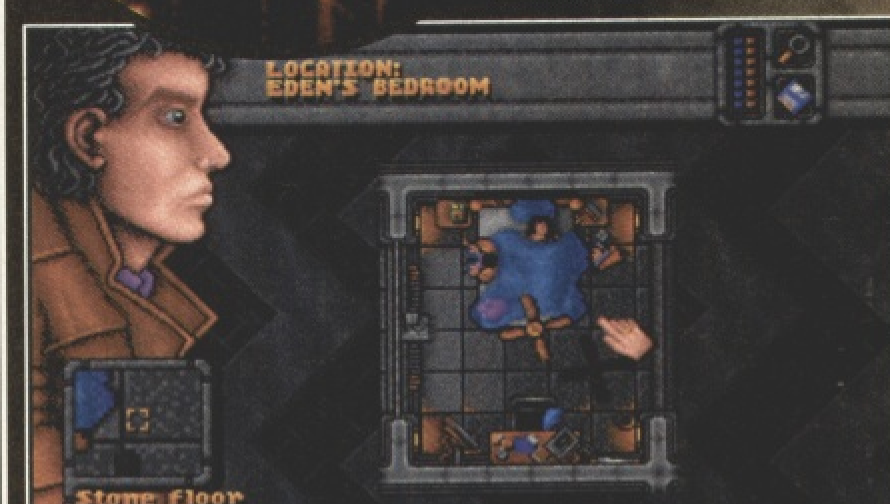




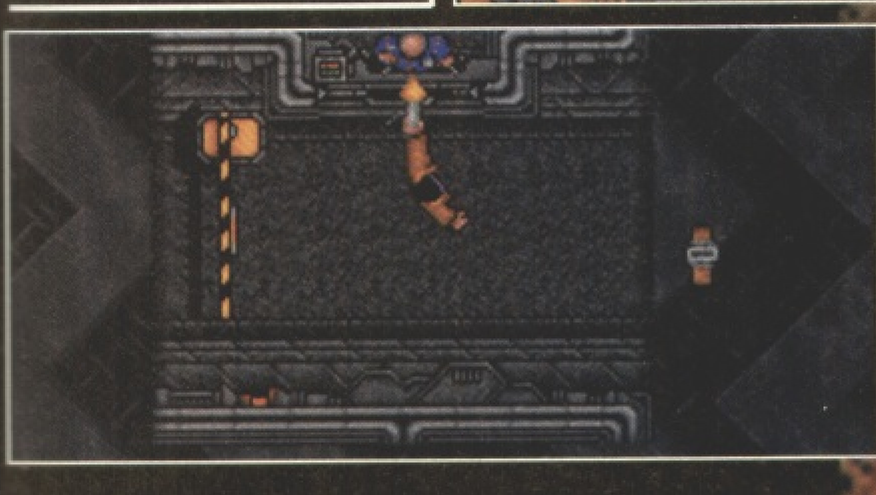
BECKETT

You will awake at a deserted creek. Go to Chapel's house and use the wall to jump over it. Walk down and collect the blue cartridge. Return home and put the blue cartridge into the interface. Use the network screen and log on as Beckett. The password is Septimus. List the cartridge and read the brief to find out where the church is. Go to the ruined church and use the wire cutters on the gate. Enter the church, collect the skeleton hand and go down until you reach the altar. Take everything off the altar and drop it. Put the skeleton's hand in the hole and push the altar.

Drop down the hole and open the tomb lid. Collect the three gems and place them in the slots on the floor. Collect the rock and exit the room. Go up and use the statue. Arrange the picture like that on April 10th in the diary of a mad man. Go down, collect all the rocks you can find. There should be eight. Put them in the cart and use the cart to crash through the door at the bottom of the passage. Walk through the door, go left and up the steps. Drop down the hole, exit the room and follow the train track up. Save the game outside the wall with the hole in it — enter the hole to meet Beckett. When he stops talking, run to the door and out. Watch him die and you're at the end.



Solutions sent in by: Paul Chapman, Hertfordshire, and Alex Simms, Tyne & Wear. Thanks chaps.





RISE OF THE ROBOTS

Stand by, cyberguys 'n' gals, as The One reveals, nay, whips-out the power of the greatest beat-'em-up 'special move' ever!

We know how difficult *Rise of the Robots* can be. The huge range of moves can be difficult to get to grips with at the best of times; and especially so if you're playing against a mate who's good at the sodding thing. Or playing against player 2, of course. So what we've done is to compile a bunch of special tips in that inimitable *The One*-styley. One quick look at these beauties, and Rise of the Robots will never seem the same again!

Note: these tips were compiled from the Rise of the Robots on the CD32, but we reckon there's a good chance they'll work on the A5/600 and A1200 versions as well…

CYBORG

Let's face it, battling against yourself is going to be dodgy at the best of times; but for a guaranteed win you might like to try repeating the following joypad combination: Up, Right, Fire.





BUILDER

Hmmm, a tricky one, this. The builder's a bit heavy and lumbering, so he relies on his brute strength to overcome his opponent. I'd use the tried-and-trusted Up, Right, Fire. If, of course, I were you.



MILITARY DROID

One of the toughest cookies around, the Military Droid. He's a real git to beat unless, of course, you happen to read *The One* and you know the secret move: Up, Right, Fire.



CRUSHER

Facing his grip of steel, overcoming the Crusher needs a special blend of wits, steely nerve and sheer brute strength. Hence, we recommend these moves: Up, Right, Fire.







SENTRY

Now, I personally don't remember what this one looks like, or exactly what he does. And I really can't be arsed to go and look. But I can say, with a certain degree of confidence, that a few swift 'Up, Right, Fire's will soon have him on his way.



SUPERVISOR

Ah, the multi-morphing talents of th Supervisor. Now she is a really trick customer, and if you're not carefu she'll have you all over the shop However, back her into a corner, an do Up, Right, Fire. Repeat until dead ly.



LOADER

The loader's lengthy reach and hug strong claws make him an extreme worthy opponent. Because of this, v advise that you use this special joyp combination: Up, Right, Fire.



PLAYER TWO MODE

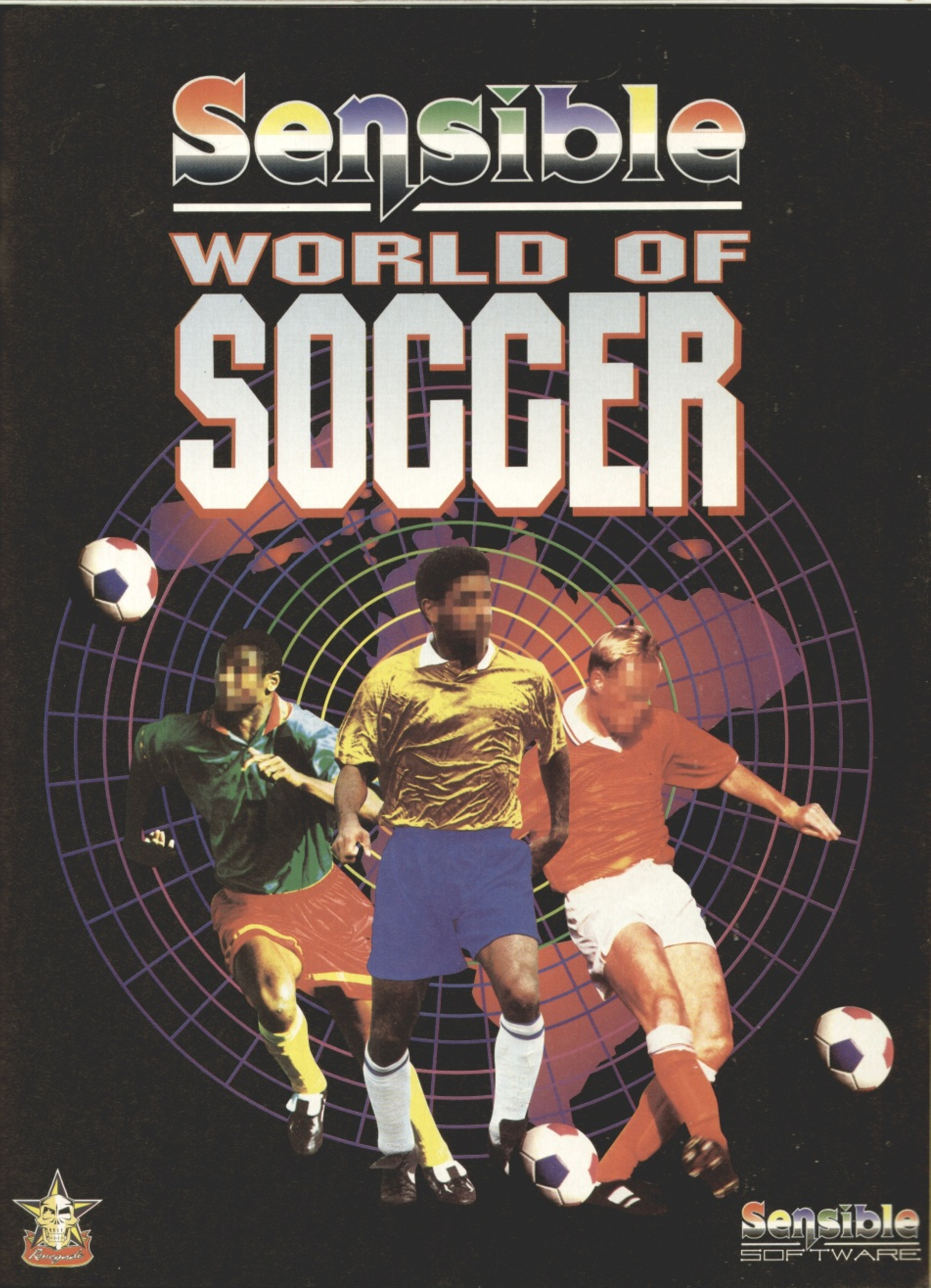
If you're playing a two-player ga and player one uses any of the al key combinations against you, ou is this: go off and make a cup of relax, and resign yourself to an death.

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SHADOW

'Up, down, left, right, forward, fire' — it's not exactly deathless prose is it? Still, I expect you'll be wanting to read it, and I suppose it makes a change from: 'Go North. Go South. Go quietly insane' or 'place the honeycomb on the dwarf's sandal and turn the wizard's knob'.

CHEAT MODE

Oh go on then, you lucky little shadow things, try typing these codes in on the selection screen:

TERAKAKKU:
Gives you unlimited credits

PARAPONZIPOPO:
Lets you fight as the macabre Puppaz

MBARIVIDISOCCAFFARIMBARI:
Let's you fight as the Shadow Fighter

EBBRAVOSCECCU:Type this in at the start of each round and your opponent will lose all energy.

SORIA

Special Moves:
1). The Spinning Roundhouse: Down, down/back, back + fire.
2.) Flying Kick: Back, forward + fire.
3.) Double Drop Heel Kick: Jump, down/back + fire.



SLAMDUNK

Special Moves:
1.) Jumping B-ball: Down, down/forward, forward + fire.
2.) Spinning Fire Kick: Down, up + fire.
3.) Speed Attack: Back, forward + fire.
4.) Spinning Fire B-ball: Down, down/back, back + fire.
5.) Head Spring Kick: Backward, down/forward, down + fire.



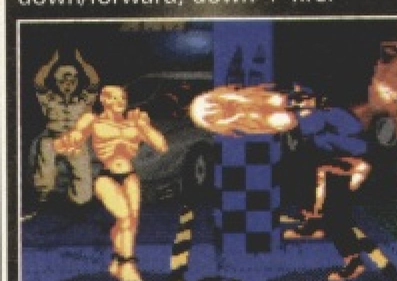
ELECTRA

Special Moves:
1.) Electric Body: Rapid fire.
2.) Power Launch: Down, down/forward, forward + fire.
3.) Earth Power Energy: Down/forward, down, down / back, back + fire.
4.) Electric Boomerang: Down, down/back, back + fire.
5.) Double Kick: Down, up + fire.
6.) Spinning Jump: Back, forward + fire.



YURGEN

Special Moves:
1.) Gun Fire: Down, down/back, back + fire.
2.) Power Fist: Down, down/forward, forward + fire.
3.) Earthquake Fist:Forward, down/forward, down + fire.





CODY

Special Moves:
1.) Kuto Kick: Forward, down/forward, down + fire.
2.) Fast Punch: Rapid fire.
3.) Flying Power Kick: Back, forward + fire.
4.) Kuto Fireball: Down, down / back, back + fire.



TONI

Special Moves:
1.) Burning Uppercut: Forward, down/forward, down + fire.
2.) Spinning Fire: Down/forward, down, down / back, back + fire.
3.) Flame Kick: Backward, down/forward, down + fire.
4.) Massive Uppercut: Down, up + fire





KURY

Special Moves:
1.) Power Smash Fist: Down, down/back, back + fire.
2.) Body Drop: Down, down/forward, forward + fire.
3.) Rock Roll: Back, forward + fire.
4.) Spinning Fire Hand: Down/forward, down, down / back, back + fire.



SALVADOR

Special Moves:
1.) Spinning Powerball: Down, down/forward, forward + fire.
2.) Turning Flip-kick: Down, up + fire.
3.) Flash Panther: Back, forward + fire.



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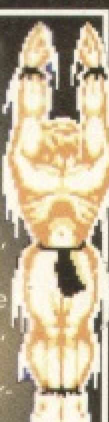
...R
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FAKIR
Special Moves:
1.) Genie Hurricane: Down, down/back, back + fire.
2.) Mystery Fire: Down, down/forward, forward + fire.
3.) Teleport: Down/forward, down, down / back, back + fire.
4.) Magic Carpet: Forward, down/forward, down + fire



YARADO
Special Moves:
1.) Electric Speed: Down/forward, down, down / back, back + fire.
2.) Spirit Power: Down, down/back, back + fire.
3.) Electric Body: Rapid fire
4.) Electric Splash: Jump, down / back + fire
5.) Spinning Arms: Back, forward + fire







TOP-KNOT
Special Moves:
1.) Fast Fire Somersault: Down, down/back, back + fire.
2.) Spinning Kick: Forward, down/forward, down + fire.
3.) Power Combination: Down/forward, down, down/back, back + fire.
4.) Speed Elbow Smash: Back, forward + fire.
5.) Hangman's Uppercut: Down, up + fire



MANX
Special Moves:
1.) Fire Hands: Forward, down/forward, down + fire.
2.) Cutting Claws: Down, down/forward, forward + fire.
3.) Rolling Claw Slash: Back, forward + fire.
4.) Tiger Pounce Attack: Down, down/back, back + fire.
5.) Falling Angel: Jump, down/back + fire.





OKURA
Special Moves:
1.) Electric Sword: Rapid fire.
2.) Spinning blade: Down, down/forward, forward + fire.
3.) Thunder Power: Jump, down/back + fire.
4.) Steel Sword: Forward, down/forward, down + fire.
5.)Teleport:Forward, down/forward, down + fire. **



TOSHIO
Special Moves:
1.) Fireball: Down, down / back, back + fire.
2.) Speed Dragon: Down / forward, down, down / back, back + fire.
3.) Dragon Uppercut: Down, up + fire
4.) Dragon Kick: Down, down / forward, forward + fire.
5.) Circle of Fire: Forward, down/forward, down + fire.



LEE CHEN
Special Moves:
1.) Fire Handspring: Down, up + fire.
2.) Fist of Falling Sun: Down, down/forward, forward + fire.
3.) Fire Fist: Down, down/back, back + fire
4.) Fury Kick: Rapid fire.
5.) Falling Nunchaku: Forward, down/forward, down + fire.





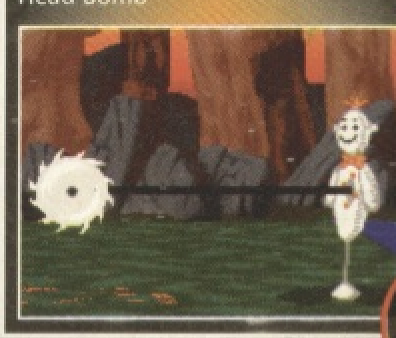
THE SHADOW FIGHTER
Special Moves: Not telling you; but take a look at these...
1.) Vindaloo Breath:
2.) Flying Chicken Jalfrezi (served flaming in an iron korai):



KHROME
Special Moves:
1.) Liquid Silver Attack: Down, down/back, back + fire.
2.) Melting Body: Down/forward, down, down / back, back + fire.



PUPAZZ
Special Applications are:
Bowling Ball
Buzzing Saw
Electric Fence Force
Flame Thrower
Jack-in-box Punch
Head Bomb



TIPS

CLASSIC TIPS

There might not be any new games, but who gives a bugger when there are so many old ones for us to tell you about. At great length. Lucky, lucky us. This month our classically trained eyes are browsing through the triumphs of a bygone era, paying particular attention to those distinguished games which start with the letters D, E and ever-so-slightly F.

DUNGEON MASTER
Go to the dungeon entrance and face the door. Cast the spell OH EW RA. You will see someone interesting. To advance ninjas one level, stand in a hall and throw your weapons. Then get them, and repeat. This also works with magic and fighter levels. Cast a spell at the air, or slash and bash until you gain a level. For a bit of nastiness, return to the entrance with the Fire staff, but leave the power gem behind. Halk isn't as stupid as you think, give him magic objects and he will gain enough spell points to cast LO. Have him keep casting this and his magic powers will develop.

Here are some undocumented spells:
YA BRO ROS — Leaves a trail of footprints
VI BRO — Shield poison
DES IR SAR — Darkness
FUL BRO NETA — Fire ball shield
OH KATH RA — Lightning Bolt
ZO — Open doors
DES EW — Weakens non-corperal (undead) beings

DUNGEONS OF AVALON 1 and 2
1: Go to the Adventures Guild, and load in one of the characters given at the start (let's say you chose Amber).
2: Create five new characters, of any race or type. Make sure that all five people have at least 130 gold pieces.
3: Go to the weapon shop, and pool all the gold, giving it to Amber.
4: Go back to the Adventurers Guild and remove all players but Amber.
5: Now load in the other five characters that are pre-made at the start of the game. You can now start your quest with somewhere in the region of 1000 gold pieces — unless you kit everyone up at the weapon store, train etc. You can repeat this as many times as you want each go, giving you in effect infinite money.

DYNAMITE DUX
Type in CHEAT on the title screen for the cheat mode. Pressing F1-F6 will let you advance to the corresponding level. Type NUDE to get to the boxing sub game.

DYNABLASTERS



LEVEL CODE
End monster on section 8 of each level:
1-1: UKCLMNKT
1-2: UAGWIQNE
1-3: UAGWIJNA
1-4: UANWIINE
1-5: MUVWLGPL
1-6: UKRLMTKV
1-7: UAGWGINA
1-8: UANWIQNZ
2-1: UANQWVNA
2-2: MUBWNENC
2-3: UKRLNGKT
2-4: UANWQONE
2-5: UKCLNBKT
2-6: MUBWNINC
2-7: UKRLEHKT
2-8: VANWQUNZ
3-1: UANWIPNA
3-2: UAGWIPNE
3-3: UAGWGJNA
3-4: UANWIENE
3-5: MUVWLOPT
3-6: UKRLPHLV
3-7: UAGWGENA
3-8: UANWIPNZ
4-1: UANWQQPA
4-2: MUBWNNEC
4-3: UKRLNLHT
4-4: UANQWIPE
4-5: UANWQSPA
4-6: UAGWQSPE
4-7: MUBWNLZT
4-8: UKCLNNHL
5-1: UANWIJPA
5-2: UAGWIJPE
5-3: UAGWGQPA
5-4: MUVWLGEC
5-5: UKCLPMHT
5-6: UAGWGIPE
5-7: UAGWGSRA
5-8: UANWIJPZ
6-1: MUVWNSZC
6-2: UKRLNGHV
6-3: UAGWBVPA
6-4: UANWQEPE
6-5: UANWBOPA
6-6: MUBWNOET
6-7: UKRLEBHT
6-8: UAGWBEPA
7-1: UANWGUPA
7-2: UAGWGVPE
7-3: MUBWLSZT
7-4: UKCLPHHV
7-5: UANWGEPA
7-6: UAGWGEPE
7-7: UAVWIOTA
7-8: MUVWLEEG
8-1: UKCGNNKT
8-2: UAGRGJNA
8-3: UAGRQQNE
8-4: UANRQINE
8-5: MUGWNG-PC
8-6: UKRGNTKV
8-7: UAGRBINA
8-8: UANRQQNZ

Some other codes for you to try:
1-8: UAYKOJEP
2-5: ROVEWTPC
2-8: MUVEESCG
3-1: MXVCLSAH
3-6: MXCCLIZY
3-8: UANVGPEP
4-2: ROCEGMPU
4-7: ROOCLWEL
4-8: MUKCMNEG
5-1: ROLCLSEW
5-8: UAYVLHPP
6-1: ROFVWBNL
6-7: MXREPVNM
6-8: UAHKBMZP
7-3: MAREWGKP
7-7: MXREVQNM
7-8: UARKIMGZ
8-2: MXAEPMYH
8-6: MAHEGSLN
8-8: UKVOEOVL

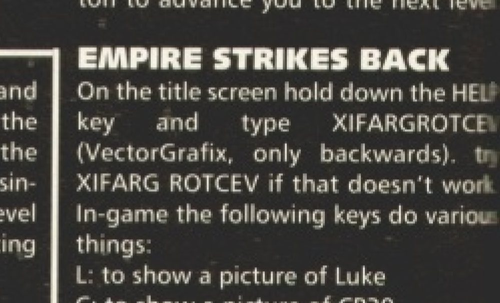
DYNASTY WARS
When the title screen appears, type CHEAT MODE. From now on, press F2 to skip to the next level. Pause the game with F9, then hold down SHIFT, 1 and HELP, followed by unpausing the game with F10. You will be able to skip levels by pressing the F2 key.

ELIMINATOR
Press HELP on the title screen and type in the required code to start the new level. Bear in mind that the Eliminator only starts with a poxy single-shot blaster; finishing the level may not be as easy as it was getting into it.

Level Password	
02 AMOEBA	08 GEEGEE
03 BLOOOP	09 HANDEL
04 CHEEKI	10 ICICLE
05 DOINOK	11 JAMMIN
06 ENIGMA	12 KIKONG
07 FLIPME	13 LAPDOG
	14 MIKADO

There is a bug on level five! If you fall in the water when collecting the weapon icon on the right hand side, the program goes into a loop. Finally, to gain high scores, you should be prepared to lose ships at strategic points just before the next 10,000 bonus so you can shoot things twice and build up your score.

ELF
Type CHEAT on one of the talking screens (cunning — Andy.). You will be told to type in CHOROPOO while playing. You then receive 99 pets and your energy level will rise back to normal.Press W to get the Wolf potion and the Hard man potion can be obtained by pressing H.



E-MOTION
When the title screen appears (the one with Einstein) type in MOONUNIT and press Return. Start the game as usual. If that password doesn't work, try E-MOTION instead. Now use the following keys:
F1: skip a level
F2: Go back a level
F3: Go forward 10 levels
F4: Go back 10 levels

E-SWAT
Pause the game and type JUSTIFIED ANCIENTS OF MUMU. The screen will flash and 99 credits are yours. Trying entering it with no spaces if it doesn't work.

EDD THE DUCK
If you are stuck on a particular level and can't get off, press the left mouse button to advance you to the next level.

EMPIRE STRIKES BACK
On the title screen hold down the HELP key and type XIFARGROTCEV (VectorGrafix, only backwards). try XIFARG ROTCEV if that doesn't work. In-game the following keys do various things:
L: to show a picture of Luke
C: to show a picture of CP30
D: to show a picture of Darth Vader
You can now use the number keys to play the sampled speech.

ENCHANTED LAND
Type TCB RULES FOREVER on the intro screen and the screen will flash. Pressing F3 will allow you to enter an edit. Pressing F2 followed by a space will take you to the end of level guardian.

ENLIGHTENMENT (DRUID II)
When you reach a new unexplored plane, take out the disk and kill the druid. Instead of returning to the village, you will be returned to the plane

you died on. Insert the disk, and start playing again. Use this as many times you want. However, there is a problem with this, you lose all the spells that you had before, and start the game with the normal compliment of spells. So you might not last long on later levels, but you can explore the later levels.

To find secret levels at the start of the game immediately go left to the desert, then continue left to the fire zone. Head to the uppermost left corner of this area, and you should see lava with a patch on it that looks like a section of the Firewall spell. As quickly as you can, walk on this patch and you'll be whisked away to secret levels.



ENDURO RACER

When you first begin to play Enduro Racer, after the countdown type the word CHEAT in on the keyboard. Having typed that in, pressing one of the following keys will result in a specific effect:
T: Gives you an extra 10 seconds to complete the race
S: Advances you one checkpoint
F: Gives you turbo speed (210 kmh)

EXECUTIVE LEADER BOARD

Use a 6 Iron on the 7th hole and you can get a hole in one.

EXOLON

For infinite lives type in 'ad astra' (lowercase with space) on the high score screen. If not, try it all caps 'AD ASTRA' (with space)



EPIC

These are the level codes for EPIC:

1: AURIGA	6: CETUS
2: CEPHEUS	7: FORNAX
3: APUS	8: CAELUM
4: MUSCA	9: CORVUS
5: PYXIS	

Also Enter has a few uses: refuel, repair shields & boost weapons.

ELITE

When asked for the password from the manual instead of typing the correct word enter SARA and press Return, now enter the correct password and again press Return. In-game pressing the * key on the numeric keypad will bring up a hacker screen, and typing a selected byte number and entering a new value will have some effect in the game. Pressing the Esc key returns you back to the game.The byte values to change, new value and effect are listed below:

BYTE NUMBER	NEW VALUE	EFFECT
12	00-FF	Create New Galaxy
13	00-FF	Create New Galaxy
18	FF	Loads of Credits
1F	46	7 Light Years Fuel
23	02	Large Cargo Bay
24	01	E.C.M. System
26	01	Pulse Laser
2C	01	Escape Pod
2F	01	Energy Bomb
32	01	Docking Computer
34	03	Galactic Hyperdrive
36	01	Mining Laser
38	01	Military Laser
3F	01	Cloaking Device ('Y' Toggles on/off)
40	01	Loads of Food
47	01	Loads of Textiles
49	01	Loads of Radioactives
4C	01	Loads of Slaves
50	01	Loads of Wine
54	01	Loads of Narcotics
5C	01	Loads of Computers
63	01	Loads of Machinery
67	01	Loads of Alloys
69	01	Loads of Firearms
6C	01	Loads of Furs
72	01	Loads of Minerals
75	01	Loads of Gold
79	01	Loads of Platinum
83	01	Loads of Gem stones
84	01	Loads of Alien items
88	01	Refugees From Super Nova
8C	01	Important Thargoid Document
97	01	Clean Legal Status
97	00-08	Harmless — Elite Ranking
3C	01	E.C.M. System Jammer ('L' Toggles on/off)

Press ESC to get back to the game.

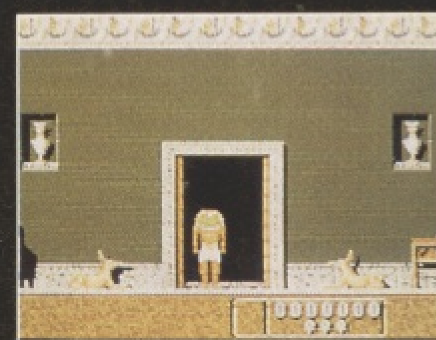


ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS

This cheat only works in a one player game. In-game when you reach the Reptillon monster, run past it and stand in the centre of the join of the gates that block your way. When here waggle the joystick left and right and keep dropping bombs. In a few moments you'll go 'through' the doors and appear on the other side.

EYE OF THE BEHOLDER

Make two copies of Disk 2 then make up your parties on both disks. Play the game as usual, but when you find any secret passages or walls, or unlock any doors, insert the other disk and continue playing for a short while. This passes all the data onto this disk. Replace the original disk and continue playing and now, if you get stuck in the game and you have to start again, simply continue with the other disk and all the doors that were previously locked will be open. Plus, you'll be able to pick up the keys that you needed to unlock them as a bonus!



EYE OF HORUS

When 'Press Fire to Start' appears, enter 'SPAM' to activate the cheat mode.You will have unlimited lives and will not need the coloured keys for elevators.

EYE OF BEHOLDER II

1) Load the game as normal and select "Create New Party". When the empty boxes appear, click on the top left box, then select race, class,alignment and portrait. Now go to the Modify box and boost all the statistics in this order: Strength, Intelligence, Wisdom, Dexterity,Constitution, Charisma and Hit Points. Now you can click on Strength and boost it to maximum, regardless of limitation put on the race or class of the character, so from now on, for example, you can have a superhard wizard with a strength of 18/99.
2) At the character generation screen, always increase all stats that you can (that includes Hit Points) to as high as they will go.
3) If you want a Mage, Cleric or Paladin to use a two handed weapon as well as magic, then do the following. Put the weapon down on the ground,and their spell book or magic symbol in their second hand. Click the right mouse button on this for a list of spells to appear. Pick up the two handed weapon and place it in the characters primary hand. As the list of spells is still up, they can now cast spells and use a two handed weapon at the same time. You will have to repeat this process after using the compass etc.On the wasp level, stand on the spot where the two rooms join (the room to the south which has a crack in the wall — the hornet's nest) and rest. This should generate four wasps which can be killed easily to gain experience points.



F-19 STEALTH FIGHTER

Press ALT-H to get the pitch lines on your HUD, fly upside down, turn off your engines, keep your plane about 10 degrees on your HUD and watch that baby climb.

4D SPORTS BOXING

To race through the ranks, place your emphasis on your Strength meter on the training screen. Then when fighting, keep your finger on the fire button and walk towards your opponent. Don't bother trying anything else as this tactic will KO everybody!

F-15 STRIKE EAGLE II

If you run out of missiles or, for that matter, anything at all, simply press CTRL, ALT and R simultaneously to replace all of them.

F-16 COMBAT PILOT

If you're fed up with landing try the following: Jettison all fuel and weapons and climb to 65000ft. Stay there until the last of your fuel runs out. Dive towards the ground and at 10 or 11 thousand feet pull up hard. You will then be able to rise about 4000 ft and then start falling towards the ground. Just as you hit the ground the mission will end safely.

F-29 RETALIATOR

Enter your name as THE DIDY MEN (with spaces) on the enrolment screen. Click on the Colonel icon and press Return. Select the battle area as normal and select mission control. Accept a mission (without selecting one) then go back and select a mission. Now start the game and play as normal. When it comes time to land simply press Enter on the numeric keypad and the plane will land automatically.

To fly any mission with infinite weapons simply enter your name as CIARAN on the enrolment screen and press Return, then load up your pilot's log. The name should now read 'OCEAN OK'. Proceed as normal from thereon.

1. When you get killed on a mission, instead of restarting the game, wait until the 'Service Terminated' screen appears and reset your computer. Reload the game and your pilot should be intact.
2. Set up your mission as normal but do not enter the weapons selection screen. Now when you start your mission you will have unlimited Thunderbolt missiles. Fire away!

FA-18 INTERCEPTOR

Taxi down U.S. 101, turn right at Highway 92, pull up to the EA Headquarters and blow it away! In mission 6, once you've fired all your missiles, you can land on the Shadow Sub (if it's still afloat) and it will refuel and rearm you. Select the "2 Free Flight, no enemy confrontation" option from the main menu. Then select zero instead of 1 to 4. The screen will go into a spiral and scroll way south to 34 by 117 degrees, placing your plane somewhere without a runway. This happens to be in the middle of Edwards Air Force Base, where the F/A-18 was flight tested. To take off you have to use the afterburners. 117 degrees is the furthest south you'll be able to fly, but you can go in other directions.

FAERY TALE ADVENTURE

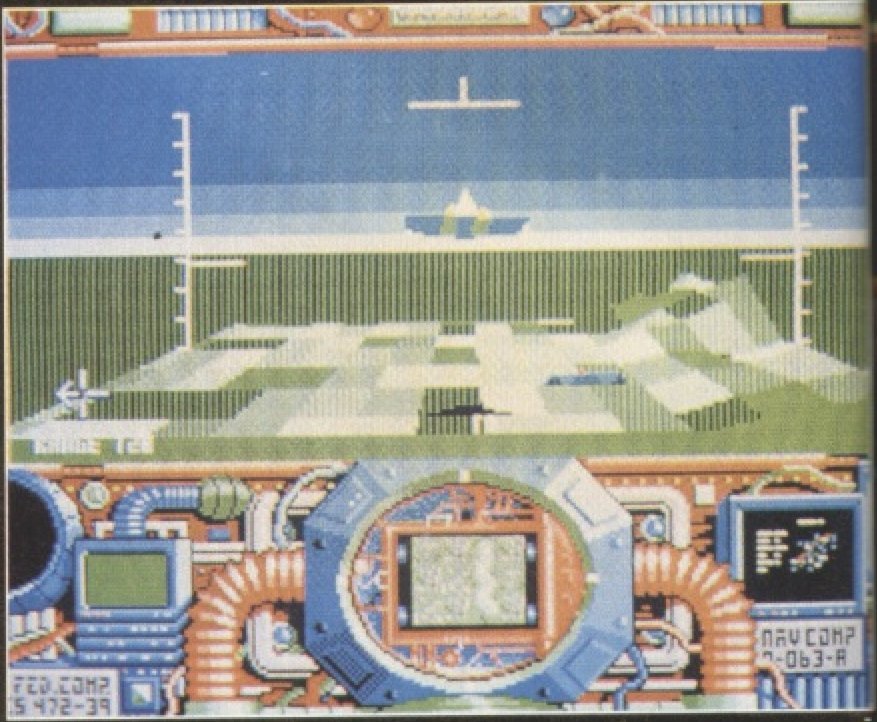
Take a save game file and use a PD program such as NewZap to patch byte 18 to a non-zero value. Load your save game, and now these cheat options are enabled: Arrow Keys — Move Rapidly over any terrain

B Summon Gold Swan
R Rescue Princess
= Display coordinates
F10 Location in coordinates
F9 Increase time by 1 hour.

One of the hardest things to overcome when first starting the game is how to avoid dying. Here's what you do. Make the crystal palace on the isle of sorcery your prime target with the first character, Julian.When you confront the good witch, click on ask. She will give you a good statue and a clue. Now keep clicking on ask: your luck (or lives) will rise from 20 to 65. This makes you impossible to kill. You can always return to the same spot and do the same if your lives run low.

Sometimes you can accumulate all the treasure you want by going near the item, pressing space bar, and then continue hitting T. You'll receive an infinite supply of that treasure.Save your position in a dungeon. Then go through it until you run out of keys. When you restore your game, all the doors will be open and you will have a new set of keys. Also works in caves.

Jump on the turtle and start slashing. Your bravery points will go up to infinity and it doesn't hurt you or the turtle. On the island with the Crystal Castle, press the right mouse button while talking to the Sorceress and your luck will go up to 65. 'ASK'ing the Sorceress several times will usually boost your luck.If running low on Green keys, use a secret entrance for the fort.It's on the left side, almost even with the door. Beating the Turtle is not beating, it is pushing, so push the turtle across the land, to use it in special places: The turtle was programmed in asbestos,and can swim in Lava. It can be used to enter the black citadel at the south.Also, while it is present, you are not attacked, but by the time one has the turtle, one is already invincible.



FEDERATION OF FREE TRADERS

Advancement in rank has nothing to do with the amount of credits to your name. It is related to the number of missions you complete and ships destroyed. The only way to earn a lot of credits is to haggle on the trade-net. By staying in the space station on the net,and trading in guns, food and gold, you will quickly build a fortune. Travelling to space stations requires you to jump until you cannot get any further. To complete the missions:

MISSION 1: Take message: just go there! Use E pod.
MISSION 2: Destroy aliens, but not unknowns: Kill 4+. Use E pod.
MISSION 3: Destroy Sat!
MISSION 4: Escort convoy. Use E pod.
MISSION 5: Investigate disappearances. Kill 4+. Use E pod.
MISSION 6: Search for survivors.
MISSION 7: Escort VIP. Land on planet then go to destination.
MISSION 8: Go and report.
MISSION 9: Destroy alien.
MISSION 10: Rescue civilians. Land on planet.

FALCON

Press CONTROL-X (X SHIFT & CONTROL keys) for increased afterburners,eight sidewinder missiles, and a full magazine. Don't know if it works on the scenario disks.Also, if you have trouble landing, select END MISSION after completing your mission.For a perfect landing every time, hold HELP key down about 10 — 20 feet above the runway.

If you get badly hit, don't bail out, instead swing round & head for home.Press 'HELP' and the '+' on the keypad and keep them depressed. The F16 will stay level and drop down.Switch to tracking mode & rotate to side view.Just before touch down, pitch up the nose and the plane will touch down successfully every time. Select end mission & you will be rescued even if you are in enemy territory.



FLOOD

Level Codes to begin or skip to any level

1 FROG	22 REED
2 YEAR	23 LIME
3 QUIF	24 QUID
4 LONG	25 WING
5 WORD	26 FLEE
6 FRED	27 GIGA
7 WINE	28 HEAD
8 GRIP	29 LOOP
9 TRAP	30 SING
10 THUD	31 JOUX
11 FRAK	32 PINK
12 VINE	33 GOGO
13 JUMP	34 LETS
15 FOUR	35 QUAD
14 NILL	36 BRIL
16 GRIT	37 EGGS
17 ZING	38 HENS
18 JING	39 HAIL
19 LIDO	40 SOAP
20 POOL	41 FOAM
21 HATE	42 MEEK

Try the code words MEEK or SOAP to access any level.



YOU'VE FOUGHT
THE OTHERS..
..NOW FIGHT ME!
SHADOW FIGHTER
"SHADOW FIGHTER, POSSIBLY THE BEST BEAT 'EM UP EVER ON THE AMIGA"
THE ONE
"WHO NEEDS MORTAL KOMBAT II WHEN YOU'VE GOT THIS"
AMIGA ACTION
17 CHARACTERS TO FIGHT.
EXTRA 8 FIGHTERS AVAILABLE IN EARLY '95 WHICH MEANS...
...MORE FIGHTERS THAN ANY OTHER AMIGA BEAT 'EM UP.
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SNIP TIPS

I'd like to thank everyone who's sent in tips and cheats this month, but remember to let me know what machine you own in case you win a prize. Anyway, get all your goodies in to me, That Nice *Mr* Tips, at: Please to be Snipping my Tippings, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Or e-mail us at: theone@cix.compulink.co.uk

DEATH MASK
Alternative Software

Many thanks to Jason Burke of Peckham who, according to his letter, "...bought the game yesterday and have just finished it." Oh well, there's value for money! Here are all of the level codes, just in case anyone who can't complete the game in a day (not that I think there'll be too many). AND LISTEN! Don't forget to tell me what machine you own or, like Jason, you won't get the prize you deserve!

00000	62438	75330
52385	28283	58474
22428	85325	38392
84843	10769	55276
22087	25324	68163
38641	43542	75156
06395	62156	70948
33442	84678	54334
35527	57093	39814
48962	29264	52262
65074	47446	73164

SWOS (A5/600)
Renegade

An interesting little bug has been discovered by a gent who simply wanted to exchange Eric Cantona for Inter Milan's Ruben Sosa. He then realised that — what with Eric being worth £7m — he ought to ask for Darko Pancev as well. So he did this, offering no money but a straight swap, which Inter accepted. But wait! What's this? Not only has Sosa joined, but Eric has remained in the Man Utd. side, while Darko... well no one seems to know where he's gone!

This little bug seems to revolve around swapping one high value player for two lesser players, but it seems to work on and off, and only on the A5/600 management game. This definitely does work ('cause I've just done the 'Cantona-Sosa-Pancev' scenario myself on our A600), but as to the exact workings of this cheat — you'll have to experiment and work it out for yourself.

APOCALYPSE
Virgin

Here's a very nice, if not complicated, little doobie from Sean Tunnicliffe which makes you immune to enemy fire. At the start of each level, press and hold K, and then press and hold N (while still having K held down), then release K and press and hold A (while still holding N), then release N and press and hold R (still holding A), then release A and press and hold F (while still holding R. Finally, release R and then release F. A bit like a game of *Twister*, but well worth it!

BASE JUMPERS
Rasputin

Well I'll be damned if I don't just have those codes I promised you way back in my review. See if you can't make up some of these 'wrods' for fun and frolics ahoy!

Sub games	PAC	BAT
SEU	HOP	MAD
OLD	FLY	TUT
NEW	RUN	END
BEU	*Level Codes*	WAR
BOM	ONE	
NAB	TWO	

Cheats:(type on the options screen)
WIBBLE — Infinite lives
FLIBBLE — Press HELP and type 'WIN' during play to go to end of that stage.

JUNGLE STRIKE
Ocean

Hello, must be time for Alex Simms to step in and take over 'Snip Tips'. We start this month with a collection of *Jungle Strike* (AGA only) codes (which, due to poor writing, could either feature '5's or 'S's. If the codes don't work, try swapping them.) Sorry...

level 2 — R9XVWT74JKR
level 3 — 9XVWT7N5GFJ
level 4 — XVWT7NL6CDY
level 5 — VWNL456HDBT
level 6 — WTL456MPYRN
level 7 — T7456MHPGFF
level 8 — 7N56MHGCDY
level 9 — NL6MHPGCZY3
level 10 — L4MHPGCZJKA

And for A5/600 owners...
level 2 — RXMCK3RVMCZ
level 3 — 9VMZBWZ4PFB
level 4 — XNGOXN4MZ34
level 5 — VHKRWPCJR79
level 6 —W74JV6PC3WY
level 7 — TN6Z3L6MHFB
level 8 — 7LJYK39XV49
level 9 — N4J3RWNL4GG
level 10 — L6DMYRVWT67

MR BLOBBY
Millennium

Alex then wastes his time completing the code list I started in January's issue. Blobby blobby blobby (aha ha ha!)

BABE	ENEB	DCUL
CCAH	FMBF	EWMC
DAKD	GGBL	FVCN
EMEA	HBHK	GOCU
FLAF	AIKB	HCPT
GGAK	DBTL	BOBH
HAHJ	EVMB	DOND
BAJM	GOBT	FOOF
CKAP	HBPS	GGDN
DASL	AADC	HDHM
EUMA	BCBG	AIMD
GOAS	DCMD	BOJP
HAPR	EOEC	DOVL
AACB	HCHL	EXMD
BBBF	AILC	FWON
CCBI	CKCR	

PREM. MAN. 3
Gremlin Interactive

And a quick snippet from the Alexmeister. To add £1.5M to your account, dial 343343.

DRAGON STONE
Core Design

Please find below the unorganised level codes I managed to club together while reviewing Core's little dragon-y adventure, mixed in with a couple of codes sent in by regular Snip Tips personality, Alex Simms. I thank you.

By1pvHo-xLB-T5JkbkHN
rMEmYMyBAL8CTHnwTMHB
By1AYK3-xLI-T5nTbTac
ekEJuaYMaoFFdFWkbPHw
eM1Sj-UMpxxXdF0kTPH9
eM1fvwTM1xdXdFWkTaHC
eyEfdwVMEobFdOWObmHw
6rE+dwfMEobFdOWObmHw
6y1SXw6MaoMFdFWObmH-
6r1f7-fkEodFdO0mTmHw
6r1f7-fkEodFdOWmTmH-
6k1qv-AkaooFdF0mTmH-
6ME++-dkasbFdO0PbnH-
GM14gMowxZG-05n5bUac
Gy14+Mowx2Y-05n5TUa2

VITAL LIGHT
Millennium

How do you fancy a few level codes from the man who knows? (Yes, it's that bloody smart-arse Alex. Again! Get off me!)

level 8 — 72131
level 16 — 48063
level 23 — 50083
level 31 — 08242
level 38 — 41217
level 46 — 13203
level 53 — 14219
level 61 — 78475
level 68 — 23757
level 76 — 65942
level 83 — 21240
level 91 — 82112
level 98 — 38412

BRIAN THE LION
Psygnosis

Enter 'Mrs Turnip' as your password and the screen should flash. During play you can now press Caps Lock and...
H — Nine hit points
L — Nine lives
J — Nine of each power-up and credits
K — 999 Gems (once you lose a life)
O — Opens map (once you lose a life)

ALFRED CHICKEN
Mindscape

On the title screen, type in 'HELPMARK' for a level start screen. Press 1 - 9 or A, B, for the level you want.

ALIEN 3
Probe

On the option screen, select Hard level and six credits. By then pressing the space bar and 'N' you'll move up a level.

OVERKILL AGA
Mindscape

And finally, the A.S. column comes to an end. Thanks a million mate, a plop of games are on their way to you... Enter NZL as your initials on the high score table for infinite lives. Byee.

GAMES SURGERY

As always, Matt The Medic is polishing his couch and sharpening his proboscis ready for yet another month of helpful hands, tipping tentacles and comforting cuddles. So, who wants it first? Yes, you in the blue rubber bikini. Don't be shy. For 'tis spring!

Dear Matt,
Please can you help me? I am really useless at adventure games. On *Monkey Island 2* I'm stuck in part two where you have to collect all of the map pieces. I've got the first piece from the mansion, but can't get the hammer and nails from the woodsmith to hammer Stan into his coffin.

A Mann
Little Chance of Identification

Hey! A nice easy Monkey query to get the ball rolling! Okay, when you first set sail for Scabb Island, give the broken oar to the woodsmith to fix, then visit Wally and give him the lighthouse lens. Go to the laundry and use the saw to cut off one of the MoLMF's wooden legs. Go back to the woodsmith's and, as he's not there anymore, take a hammer and some nails. Ah!

Dearest Matt The Medic,
Could I beg for your expert advice on *Valhalla*? Do any of the following have any use, and how do I operate them? Alter of Sadness? Water of Beauty? Water of Hope? Eye of the Beholder? The lit candle on the altar, and the unlit one I hold? The skull that says "Bring me remembrance."? If you could see your way to enlightening me I would be eternally grateful.

Bill Baxter,
Somewhere, out there.

Okay matey, these answers come in a bit of a jumbled order, but I'm sure you'll be able to untangle it. The Eye of the Beholder should be put into the Water of Beauty, whereupon it will give you a green crystal, which can be used on the guardian with green eyes. As for the candle, if you're talking about the one I think you are, go to the Chasm room and put it opposite the other candle to open the chest. The skull asking for "remembrance" needs to be given the poppy found in the room guarded by the skull asking for a password (to get past him, incidentally, you need to look into the infinity gem). The 'remembrance skull' will then give you a parchment which should be put onto the Altar of Sadness to collect the Tears of Loyalty. There! I think that just about covers everything. It's in my pockets.

MATT'S HOT SHOT

Hey kids! Playing *SWOS* are ya'? Looking for a top geezer hidden away in the lesser folds of the football league? Well get yourself a little ginger chap by the name of Mister John Byrne, currently filling the number 10 shirt at Second Division Oxford United. He's not much of a runner, but if you play him up-front in a 4-3-3 type formation and get the ball to him, every shot he takes is an absolute belter! This 'tactic' is very good for annoying your friends as they desperately try to kick the living crap out of him before he scores again! I now hold the office record, with a score of 8 - 0 against Andy! And Byrne scored all eight!

Dear Matt,
I recently bought *The Clue* and did the first few burglaries with the greatest of ease. Unfortunately, I am now stuck completely with Suterby's and the like. Can you help?

Eddy Power,
Lincs.

Great name Mr Power. Anyway, of course I can help — for I am, Mr Clue! An obvious first clue is to always stake out your location to 100 percent, and then go in for a good look around. It depends how seriously you want to play, but making a rough sketch of your primary targets on a pad ain't a bad idea at this point. When you get to the larger buildings, try to be a bit more selective with your individual targets to keep the 'time spent : value taken' ratio in your favour.

With, for example, Suterby's, you've got a police patrol every fifteen minutes after 11:00pm, so you can't be sodding around for every sixty quid vase. Plan which order you disable the alarms in, so that while your electronics specialist is dealing with these, other members are concentrating on the top cupboards in the west room (containing £1100 in coins and £700 in odds and sods), and the other high value items like the statue (£1000) and the bottom right showcase (£700 silver and £600 jewels). Only bother with other dregs (there are painting worth £200 — £300 and various bits of art to nick) if you happen to have someone passing, as it'll weigh you down and waste time. As for the guard, just wait behind a door, and the second he appears, 'kick him in' or gas him. Happy stealing!

Dear Matt,
I have recently bought *Flashback* and am stuck on level 2. I have been to see Ian, applied for a work permit, and have managed to get up to mission four. On this mission, I've got up to a large hole in the ground with a stone on the other side. A soon as I try to climb down the hole I fall to my death, so, please can you tell me how to get down safely?

Adam Walker,
Preston.

The key to this is to throw a stone down into the hole to make the sensor send a lift up. What you actually need to do is start off in the screen to the left of the 'hole location,' and run right by pressing and holding fire while moving right. Just keep fire held down, and as Conrad reaches the hole, he'll automatically jump up onto a higher platform. You can now cross the screen and drop down onto the other side of the hole. By throwing the stone into the hole, you'll set off the sensor and, hey presto! one lift at your service.

MATT'S SHOW-OFF SHELF

Thanks to everyone who's been writing in with nice tips for me but please no more *Mortal Kombat II* fatalities. Great though they undoubtedly are, we have all vowed to kill the next kind person who sends one in. Andy's head has already been bitten off by a dragon.

MEDICATION REQUIRED

- Natalie Adams would like to know how to get past Denzil in his ice cube, in *Dizzy*. Where is that bucket of hot water? Also, how do you pass the rat, and how do you get the bard's attention?
- M Digby (the biggest dog in the world, perhaps) asks how to release the switch blocked by two statues on the first level of *Abandoned Places 2*.
- Anybody know how to pick up the invisibility from the terminator in *Space Quest 3*? Stewart Condle is a'waitin' — anticipatin'.

FREE PRESCRIPTIONS

- Chief Boggle-eyed Potty washer, Daniel Walker (well, you asked for it!), has the answer to December's *Dizzy* query from Martin Slater. To grow the bean you must put it into the cow pat and then pour water over it (use the bucket at the bottom of the volcano to fill it). Now you can climb up the beanstalk.
- Dr Richard Chapman from Ealing has an answer to Ian Barstow's octopus probs' in *Chuck Rock 2*. When you start, go left and wait for him to shoot the water at you. Jump over it and stand close to him when he goes underwater. Just before he comes up, go left a bit and when the little fish comes up, whack it back into Ozric's face. Repeat this process about five or six times until he dies.
- Chief Surgeon Lee Mortimer has an alternative answer to Gary Bradley's *Viz* problem (we printed a cheat a couple of issues back). To get past the 'parkie', stay on the path and off the grass, and don't stop running!
- Staff Nurse Joe Dwyer has written in with a solution to 'Coatsy's' *Police Quest 2* problem. Apparently, you need to go to the firing range at the police department and shoot the target. View the target and work out which way your gun is shooting. Type 'Adjust gun' and you'll see a picture of your gun come up . Use the cursor keys to change the sight and you can now aim properly at aim.

THE SURGERY IS NOW CLOSED

That's all folks. Never mind, more next month. The address for your letters is: Matt The Medic, Games Surgery, The One, 30-32 Farringdon Lane, London EC1R 3AU. Or e-mail us: theone@cix.compulink.co.uk. Please don't phone in or send SAEs as I'm too busy to write back to any of you, and if you phone I'll only pretend to be out and pass your call over to Andy (who knows nothing).



GET TO GRIPS WITH
Power Drive
"A refreshing new approach to the genre... a great real driving game... we like it!"
NMS
"It's fast, furious and most of all, fun!"
SEGA PRO
"U.S. Gold looks to get into top gear with Power Drive"
MEAN MACHINE
"A unique blend of speed and strategy make this a rally game to beat all others. Definitely no stick-in-the-mud!"
PC ZONE
Rage Software
U.S. GOLD
IBM PC
CD-ROM
AMIGA
S.NES
MEGA DRIVE
GAME GEAR
YOU'LL KNOW WHEN IT'S TIME...
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U.S. GOLD

DESIGN A LEVEL FOR ZEEWOLF 2 AND WIN £200!



Plus an infinite number of runners-up can grab £25 for their trouble! Courtesy of Binary Asylum and The One

Here at *The One* we know how much you love to see your name in lights, so how about the chance to see them in a brilliant game? Yep, thought that might interest you! And, just to take the point even further, how about designing an entire level that will actually appear in a full commercial game? Well now's you chance, thanks to those nice people at Binary Asylum.

All you have to do is take a look at the map shown here, and think up a mission to fill it with for their forthcoming sequel to the excellent Zeewolf. Exactly how you design the level is up to you, but you can choose to make it as busy or quiet as you like, placing enemy tanks, craft and bases hither and thither, along with allied vehicles to escort and hostages to rescue.

If chosen, your mission will appear in the forthcoming *Zeewolf 2*, along with a mission title of your choice and (most importantly) a credit proclaiming something along the lines of... "Mission 10. Sausage, Egg and Death. This level was designed by Sharon Stone from Upminster, the winner of *The One*'s design-a-level competition." Not bad eh?

Of course, the other 'rather important' factor to be considered is that you could earn yourself a healthy £200 into the bargain, while an infinite amount of runners-up could collect £25 if Binary Asylum fancy their mission designs.



Name: ______________________

Address: ______________________

Name of mission: ______________________

Mission Comments: ______________________

____

WOW!

If you're not familiar with the original *Zeewolf*, then apart from anything else, get yourself off down the shops and buy a copy now, 'cause it's right bleedin' corking! Anyway, in the game you get to pilot a *Zeewolf* helicopter through a great bundle of missions, blowing up guns, attacking tanks, rescuing hostages, and... well tons of stuff really. The missions you design must be tailored to include these elements, but other than that, there are no rules to how your design works.

You can either cut out the map/entry form below, or send us a photocopy, marking clearly where you want the various bases, ships etc. to go. The best thing to do is devise yourself some sort of a simple symbol (great bit of alliteration mate. — Haz) for each item, remembering to include a key so that we know what the hell you're on about (e.g. Δ = tank, Ø = hostages, etc. etc.) You can, of course, just redraw it from scratch on a larger scale; just make sure that you keep the shape of the islands as accurate as possible. Good luck!

The overall winner and runner-up winners will be chosen by Binary Asylum, and you have until the 28th of April 1995. Normal rules apply.

SPEEDY PD

BATH 01225 858229

129 CATHERINE WAY
BATHEASTON
BATH AVON
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After nearly two years of writing PD Zone, it seems surprisingly hard for Matt Broughton to come up with any more interesting intros. I mean, just look at this one. It's complete crap, isn't it.



Gosh Matt, what an innovative-looking game!

BLAST 'EM!

F1 Licenceware, Disk F1-058 £3.99

It's always nice to receive F1 things as the company always seems to pick out the good stuff for me! Anyway, *Blast 'Em* eh? I wonder what sort of game this likely to be? Well bugger me sideways if it isn't a *Space Invaders/Galaxians*-style shoot-'em-up!

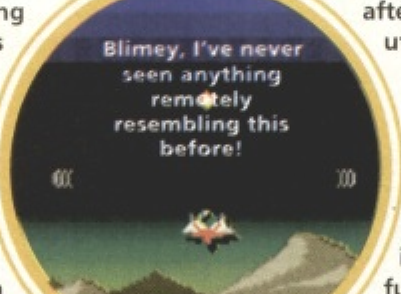
Well, there's no shame in that — just as long as the end product is worth the bother of loading up — and *Blast 'Em* is (thankfully) most definitely worth loading up. A number of elements have been stolen from games we've seen a million times before, but like many of the most addictive games, it's all stuck together to make a rather nice little offering.

Your ship is able to move up from the base of the screen as well as move between the obligatory left and right, and though starting with a rather poor single laser, can upgrade by collecting tokens from certain dead aliens which in turn light up along a weapon selection bar at the top of the screen. There are nine 'specials' on offer, ranging from double lasers to fire balls to extra lives, all of which can be selected with a quick tap on the space bar.

Other than that, there's not really a whole lot to tell you that you won't have guessed already. The aliens are the real master stroke in *Blast 'Em*, with some imaginative graphics, and interesting attack patterns. Some will quite happily sit on the floor for a while, waiting you out, while others will appear over the horizon and bomb the crap out of you.

The A500/600 suffers badly from slow-down when the later levels mix various aliens and throw them at you thick and fast, but other than that there are no real faults with the game. It's smart, it's simply, it's pretty, and it's guaranteed to have your joystick hand aching after about five minutes play!

If you miss the good old simple blasters that used to fill the PD Zone, grab hold of this — it's damn good fun.



Blimey, I've never seen anything remotely resembling this before!

OVERALL 87%

ISLAND

OnLine PD, Disk OL76

Though board games have remained popular throughout the rise of the computer game, one thing I've noticed is how gimmicky they've become. These days there are some very silly things to stick on your board, and sometimes you have to play a video at the where this Klingon pops up every five minutes shouting at you to "G'nok! Khah't pish'kth Nuttall!" (which 'translates' as "Quickly! Punch that ~~prat~~ (great bloke — Andy.) Nuttall!")

Anyway, one of my favourite board games from the last few years was a dinky number called 'Hotel'. This 'more simple but more glitzy "Monopoly"' clone had you trying to buy plots of land, and then battling for planning permission to build your hotel. The game's special feature was that you actually built bigger and better complexes out of cardboard, with extra floors, extensions, and even swimming pools. So what of the Amiga version...

Er, well it's dreadful really. The only way board games are ever going to work on computers is if they're jam-packed with graphical and musical treats. *Island*, surprisingly, has none. The graphics are plain and boring, with each turn being 'complemented' by a number of pointless text screens letting you know who owns what etc. along with a dice that takes an hour to appear, an hour to roll, and then a hour to fade out



These are almost as big as Andy's aren't they?

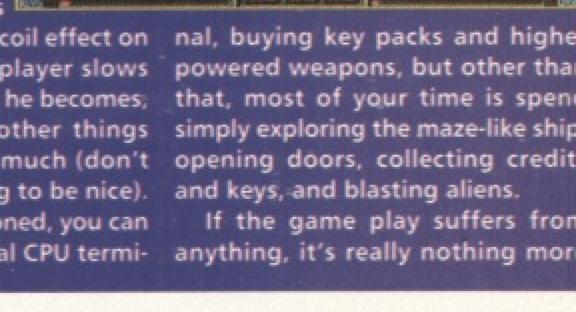
CAPTAIN CARNAGE

F1 Licenceware, Disk F1-061 £3.99

Er... you know what I just said about F1 Licenceware always sifting out the good stuff for me? Well, would it be possible to take that comment back, because, on reflection, this next game is a bit pants!

It's basically a poor man's *Alien Breed/Gauntlet*, with you running around inside an alien ship, blowing up anything you can, killing any aliens you encounter, and getting involved in a bit of 'logging on' to computers to purchase weapons and food or tools. The graphics are simple and quite neat, but after about ten minutes of wandering from identical location to identical location, well, let's just say that you're not exactly gob smacked from the sheer variety of fun to be had.

And god spake unto the citizens of Sodom saying...



There are some nice touches in the game's defence, such as the recoil effect on the gun, the way the player slows down the more injured he becomes, and, er... well some other things that didn't annoy me much (don't ask me what, I'm trying to be nice).

As previously mentioned, you can log on to the occasional CPU terminal, buying key packs and higher powered weapons, but other than that, most of your time is spend simply exploring the maze-like ship, opening doors, collecting credits and keys, and blasting aliens.

If the game play suffers from anything, it's really nothing more



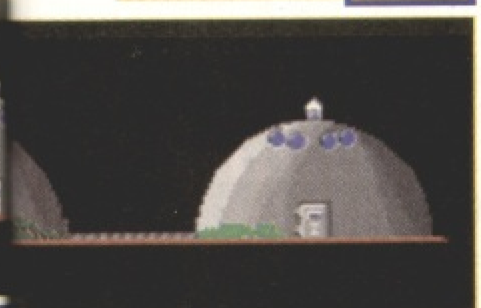
'Aha!' thought the giant chessboard, triumphantly, 'post-impressionism.'

again (these, incidentally, are approximate times.

Such linguistic cow-pats as "There is no hotel to be build." plop on the screen throughout the game, making *Island* not only crap to play, but arse to watch. Rather frighteningly, on my first go (where I played against myself because it's a two-player only game, and Harry refused to play against me my player-one managed to win without even making a full circuit of the board, simply by buying everything it came across, leaving the less fortunate trailing second player to pay out after every throw of the dice

This was never going to be excellent, but to find a piece of software this crap, takes me back to the far-off days of *Suburban Commando* and *Allo Allo*.

OVERALL POO



PUNTER V2.2

F1 Licenceware, Disk F1 - 059



A typically unexciting screen-grab. Still that's 'horses for courses' Doh!

Punter isn't exactly the sort of game that promises excitement to the average games player. Selling itself as an accurate and involving horse racing simulator, it is then with some surprise that I find it to actually be quite interesting.

Stripped down to its basics, *Punter* is a simple horse gambling game, where you select a filly from the given line-up (having carefully weighed up the odds against the form sheet — i.e. flipped a number of coins) and then sit back and watch while the aforementioned Romford hamburgers gallop across a short course.

Punters is, however, a bit more developed than most 'horsey' games we've seen in the past, offering a number of different betting styles. As in a real bookies, you can choose an overall winner, select the first and second places, pick a horse for both ways, etc. etc. After each race, you get to see how you've done, with any winnings of losses being automatically adjusted to your overall bank balance.

The program them shows its true colours by storing all of the race information in its on-board database, allowing the user to gradually build up an increasingly more accurate set of statistics for each horse. And then there are the horses you buy and ride yourself...

Yes, thanks to a rather handy 'Borrow Money' option, once you've built up a bit of collateral you can get involved with the actual buying and racing of your own horses. You can hire jockeys (who also build up a performance database) for either single races of entire seasons, allowing you to not only make money by gambling, but by entering horses into specific races.

I really am surprised at how much I like *Punter*, because it's not even on a subject that interests me. I think the reason it makes such a good impression is due to the way it keeps things nice and simple, while actually being very comprehensive. I'd happily recommend this to anyone fancying a flutter, whether they be with 'gambling knowledge' or without, simply because it's a fun thing to do!

OVERALL 79%

SANDWICH PLEASE

F1 Licenceware, 31 Wellington Rd, Exeter, Devon EX2 9DU
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'This looks a bit like a certain popular pillar of sodium chloride.'

than just 'going nowhere'. There's nothing that particularly offends the player, it just leaves you with a bit of an empty feeling. Perhaps with a few more bad guys or some puzzly things *Captain Carnage* could have been more interesting, but as such, I wouldn't bother with this.

It's also worth mentioning that the game doesn't appear to detect which machine you're playing on, so while you'll get a reasonably paced game on your A5/600, plug it into an A1200 and you'll be zipping around like a nutter — something I wouldn't readily suggest to anyone who wants to enjoy playing games.

OVERALL 51%

CARWARS

Orbital Software (2 disks), £4.95



Clyde could only afford to run an old banger.

Take *Trans Am* (a brilliant old Ultimate: Play The Game, er... game) mix it with the basic game play of *Jungle Strike* and the like, and then mash that up with a big pile of donkey poo (or droppings as Harry 'oh-so-cleverly' pointed out). The end result, I'll wager, won't be very far off the enormous mountain of pap that's sitting before me as we speak.

Carwars is (in reality, and with my claws retracted) an okayish offering, with an overhead view, and a couple of things to blow up. Before each level you're presented with a number of targets to be destroyed before that level will be considered complete, with numerous sub-targets to be blown up simply to make your life easy (e.g. gun turrets).

You control your car in a 'rotate and thrust' kind of way, with a selection of weapons available, ranging from homing missiles to pea shooters. As you trundle around, apart from the odd tank or enemy car chasing you, you have very little to do other than avoid shells being fired in your general direction. The playing areas are fairly tiny, and the only thing that stops you from completing the game on your first go is your car's seemingly tissue-like armour. Due to the scale of the screen, it's very unlikely that anyone will ever miss you, and after about three hits your 'Direct Line Insurance' looky-likey vehicle spins round and blows up. Hurrah.

This is a pretty crap bit of PD, and my 'tip for the month' would be to avoid this like the plague. Which isn't a bad comparison really, because as I understand it, the plague was a bowl of poo as well (eh? — Andy.).



OVERALL 30%

RECOMMENDED

Aladdin

Publisher: Virgin
Issue Reviewed: November 1994

Amazing animation and gorgeous graphics in this platform conversion from the Disney movie. Shorter than some, but longer than your average magic carpet ride, Aladdin takes the Amiga by the scruff of the neck and bellows 'A Whole New World' in its face.

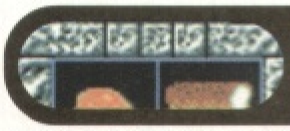


90%

AB Tower Assault

Publisher: Team 17
Issue Reviewed: January 1995

Team 17 is back on familiar territory with this, the sequel to the sequel that first established the company as one of Britain's leading Amiga developers. It's more of the same, but this time with some Towers in it. And doubtless some assaulting.



85%

Banshee

Publisher: Core
Issue Reviewed: July 1994

Banshee is a roller-coaster ride to hell. In a buzz-bird called Banshee. Test your trigger finger and powers of concentration in this Tora! Tora!-tastic one or two-player flight of fantasy er... blowing things to kingdom come. It"s great fun, basically.



89%

Bubba 'n' Stix

Publisher: Core
Issue Reviewed: January 1994

More platformular near-perfection from Core with this well designed and beautifully programmed game. A bit on the brief side, but as original as a young white trash meets magic piece of wood, meets bad blobs in a tricky-situation-type of scenario can be.



91%

Cannon Fodder

Publisher: Virgin
Issue Reviewed: December 1993

War, according to those wacky Sensible boys, has never been so much fun, and we're inclined to agree. It might look like a simple run around and blast everything affair, but there's a surprising amount of strategy involved if you're going to make it to the end.



91%

The Clue

Publisher: Black Legend
Issue Reviewed: September 1994

Become London's next Mr Big without ever leaving your bedroom! Yes, The Clue is the proof that crime plays! From humble tea-leafery to bigger blagues wiv' shooters 'n' slags, you've got to stay one step ahead of the 'Filth' and keep out of the Scrubbs.



88%

Crystal Dragon

Publisher: Black Legend
Issue Reviewed: December 1994

Good Lord, it's a tad expensive, but by crikey 'tis the best ever RPG in the sacred board game style, featuring dragons, er some crystal, and the usual gang of consonant-heavy characters stuck in a tricky situation with an evil wizard.



90%

Elfmania

Publisher: Renegade
Issue Reviewed: June 1994

Kombat comes to the Elf-Kingdom and gets its teeth kicked in by a girl with pointy-ears! Elfmania makes other beat-'em-ups on the Amiga look pretty crappy and the introduction of strategy is truly inspired. We were completely gob-smacked! By some Fairies!

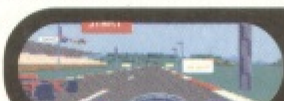


91%

F1

Publisher: Domark
Issue Reviewed: February 1994

From the Frenchmen who brought you Vroom! comes this, the official F1 licence. Actually, it's Vroom Deux, encore vite, but avec le fab two-player mode. F1 buffs might think it un peu unrealistique, mais for the arcade lover, c'est encroyable! Non, vraiment!



90%

FIFA Int. Soccer

Publisher: Electronic Arts
Issue Reviewed: October 1994

FIFA's here at last and it's bloody great! A bit slow maybe, and rather too much diskular swap foolery, but nevertheless a solid attempt at putting realism back into the beautiful game. FIFA is a totally different way of stringing the old onion-bag. Trevor.



87%

NEW Flink

Publisher: Psygnosis
Issue Reviewed: February 1995

Crisis cocks its leg on Fairyland as Top Crystals go awol from the four kingdoms. Luckily, that nice master Flink is ready to bounce across these level playing fields and put pay to the evil Wainright with some spell-binding CD32 graphics! At a magical £14.99!

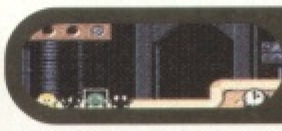


87%

Fury of the Furries

Publisher: Mindscape
Issue Reviewed: January 1994

A vexation of voles? Riles of rabbits? A pique of pine-martins? A seethe of stoats? A bristle of badgers? A miff of marmosets? No, not really, just a great platform/puzzler featuring some small furry animals. It's addictive, it's fun and it'll test your reflexes.

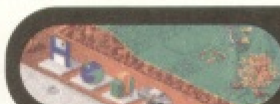


90%

Genesia

Publisher: Team 17
Issue Reviewed: December 1993

Huge society-building thing, similar to The Settlers, but not as easy to get in to straight away. Start off with a tiny tribe, and watch your civilisation grow into something that makes the Roman Empire look like a chain of cheap Pizza Restaurants

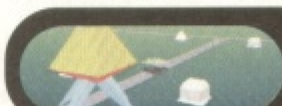


88%

Guardian

Publisher: Acid Software
Issue Reviewed: November 1994

What's this, an original CD32 game that's got oodles of playability? Yes, it's true!! Guardian is the game that CD owners have been waiting for, and an absolute joy to play. You are in space and have to shoot up baddies. It's like Defender in 3D, apparently.



88%

Heimdall 2

Publisher: Team 17
Issue Reviewed: December 1993

Heimdall 2 is the best of its kind. It's got action, adventure and puzzle solving with a smattering of humour in all the right places. Blood, runes, orcs, magic, (but probably with a 'k') and added love interest in the shape of the saucy Ursula to keep you on Loki's tail.



90%

Ishar 3

Publisher: Daze
Issue Reviewed: September 1994

Ishar's back and this time c'est trois! Wohratax the black dragon is created Lord of Sith by the Powers of Chaos for being bad. More silly names and fanciful plot twists from our Froggy chums in this sequel to the sequel with les knobs enorme, er... sur.



87%

James Pond 3

Publisher: Millennium
Issue Reviewed: June 1994

The third Pond platformer is huge. And bloody fast. In operation Starfi5h Pond weighs in with a leaner meaner Connery of a performance to set against his Dalton in Robocod. OK, so there's less colour, but there is more character and more gameplay.

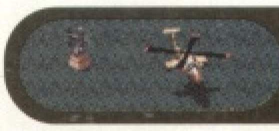


90%

Jungle Strike

Publisher: Ocean
Issue Reviewed: December 1994

Helicopters galore, but not, it must be owned-up to, all that much jungle, in this the rocketworthy successor to Desert Strike. This is Comanche territory, so it may come as a surprise to learn that we can recommend it to you without reservation. (Doh!)

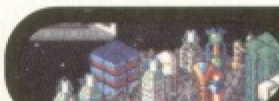


86%

K240

Publisher: Gremlin
Issue Reviewed: May 1994

Populous with asteroids, that's what this is. Begin on your base asteroid, then explore space to find some more. Colonise them. Exploit them. Zap every alien in a race for galactic domination. Build fleets, trade things, mine stuff. Oh, how we loved it.

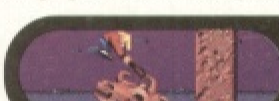


90%

Kid Chaos

Publisher: Ocean
Issue Reviewed: August 1994

Crazy story, crazy game. The kid from the cretaceous age clubs through platforms like a hungry T-Rex after a jet-propelled cow. It's parallax paradise, and the only game more satisfyingly violent than hitting a bank of stinging nettles with a big stick.



87%

What evil coil of fate fastens me to this place? What gooseberry wire has pierced the leafy mattress of my slumber-tide with its obscene cleverness with yellows. Why tis a daffadowndilly, nodding gently in the direction of Spring! Take these games, that I may dance with my weasel friends!

Lemmings 3

Publisher: Psygnosis
Issue Reviewed: January 1995

There's an old saying in Greenland: 'When you're tired of jumping-off cliffs, you're tired of life!" How true. So if you know someone who's feeling low, why not give them a copy of this game — it'll keep their mouse-finger glowing during the long arctic nights.

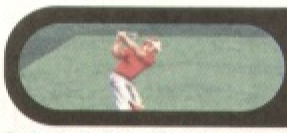


89%

PGA Euro Tour

Publisher: Ocean
Issue Reviewed: December 1994

The best golf sim by about 440 yards, and bags more fun than the real thing, which is admittedly, not a very hard thing to be. Now thanks to those lovely Oceanographers, you and your friends need never touch Woosie's horrid Welsh niblick again. Hurrah!



88%

The Settlers

Publisher: Blue Byte
Issue Reviewed: December 1993

Your typical god game, but this time with tiny wee folk. Cute. A medieval setting for your diminutive charges as they build things, do things and keep rivals at bay. Try leaving them at it all night and see what the little blighters have achieved by the morning.

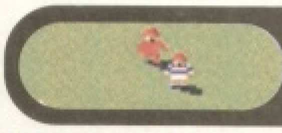


90%

SWOS

Publisher: Renegade
Issue Reviewed: January 1995

It's Sensi, Brian, but now it's a game of two halves! Tactics, transfers and injuries plus That Zambian League in full and all before kick off! Then, look out! Computer teams heading the ball and keepers with less butter on their gloves. The same, only different-er.

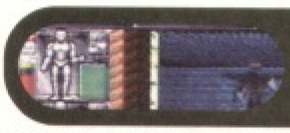


90%

Liberation: Cap. 2

Publisher: Mindscape
Issue Reviewed: December 1993

A brilliant, atmospheric RPG with one of the sexiest intros ever! Really shows off the capabilities of Commodore's CD32 to the full and nearly as nice on the A1200. Basically you have to find out what's going on in this big city where the robots have gone bonkers.



94%

Pinball Illusions

Publisher: 21st Century
Issue Reviewed: January 1995

Fast and furious flipper-driven action for lovers of all things tilt-ilating and tabular. What else can you say? I don't want to mention the 'Babewatch' table again. This is a family magazine. Read any decent books lately anyone...?



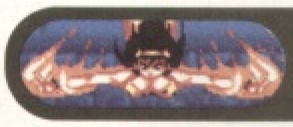
91%

Shadow Fighter

NEW!

Publisher: Gremlin
Issue Reviewed: February 1995

Umbered BEU-tification from the land of the spaghetti tree, where running away from the fray is considered 'normale'. There are no white flags on this baby, though, as she crouches Streetfighter-ishly in the gloom and snarls: 'La donna è moblie'. Not half!

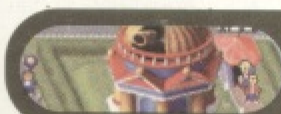


91%

Theme Park

Publisher: EA
Issue Reviewed: October 1994

Longleat schmongleat. Alton Towers, Alton Showers more like! Euro Disney, c'est Eurodismal! How do I know? Because I've licked Theme Park right down to the stick and tasted Sim heaven. What's more, I have sniffed the bottom line and it smells lovely.



92%

Mortal Kombat II

Publisher: Acclaim
Issue Reviewed: January 1995

More MK, but with a classier look to go with the Roman numerals. Weird end-of-bout happenings to out-fox Snippy the Censor, but basically, hard as a pie baked in Hell's Kitchen and about twice as hot!



90%

Putty Squad

Publisher: System 3
Issue Reviewed: August 1994

Putty Squad knocks several buckets of poo out of Putty. Thrill to 36 levels of squishy blue fun, which is more squishy blue fun than you can have a-squeezin' things in a policeman's trousers. Probably. Long lasting platform fun for all the family.



90%

Simon the Sorcerer

Publisher: AdventureSoft
Issue Reviewed: February 1994

The Brits at AdventureSoft take on the Yankee might of LucasArts and Sierra with this humorous graphic adventure — and lose. But only just. The interface just isn't as good. The puzzles are tough, but don't let that put you off.

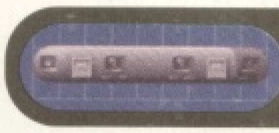


89%

UFO

Publisher: MicroProse
Issue Reviewed: December 1994

'Hello Planet Earth' say odd-looking blokes with frog-spawn for guts. 'Eat lead you fiends from another world, you', replies Porky Pig. Not really. It is up to you to save the planet though, and that takes strategy, dosh and whole ice-cream scoops of death.

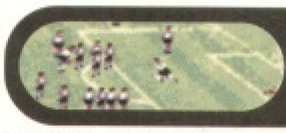


89%

On the Ball

Publisher: Daze
Issue Reviewed: September 1994

The only thing OTB lacks is Brian Moore. Fresh as a daisy and as deep as a devil's bit scabious, here's a footy management sim to wander through wearing a big shirt, to linger in and make a fragrant posy for your sweetheart with.



90%

Roadkill

Publisher: Acid Software
Issue Reviewed: January 1995

'Don't go buzzing around in that car, killing people, you bugger!' No, it's not a gritty new ad campaign from the DOT — but a warning against Roadkill, the demonic racing game that puts death back into driving. Sponsored by BSM (in a parallel universe).

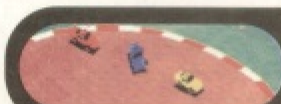


90%

Skidmarks

Publisher: Acid Software
Issue Reviewed: January 1994

Superb racer in yer isometric perspective, this game is only a duffer if you play alone. You see, the computer cars are all crap. Skidmarks eh? I'm surprised I've managed to get this far without making a 'pants' joke. But then I'm feeling a bit browned off...

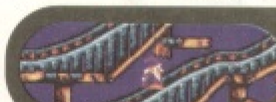


88%

Wiz 'n' Liz

Publisher: Psygnosis
Issue Reviewed: November 1993

Another game that's so much better with two, this okay-ish cute platformer is transformed when the both of you do it. Compete for the collection of coloured rabbits in a magical split-screen race against the clock. Now a budgety £12.99, by crikey.

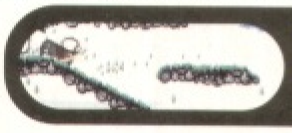


86%

Out to Lunch

Publisher: Mindscape
Issue Reviewed: July 1994

His cupboard is bare, and so poor Pierre le Chef is on a tour around some exotic locations (er, apart from Switzerland) to re-stock his larder. Out to Lunch is a tasty platform patisserie with sprites that take the biscuit. And that's no word of a pie!

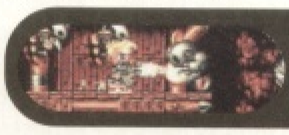


90%

Ruff 'n' Tumble

Publisher: Renegade
Issue Reviewed: August 1994

The best game ever with 'n' in the title? Ruff has lost his marbles, so that means mayhem in platformular mode for the likes of me 'n' thee. This game is like Michaelangelo's best pencil, because it's right at the sharp end of the platform renaissance.



91%

Super Stardust

Publisher: Bloodhouse
Issue Reviewed: December 1994

Super Stardust, then. Or even the now-budgetular Stardust are the ultimate Asteroids clones. Their graphics kiss your eyeball repeatedly and whisper, 'Come with me Earthling, and I will show you the meaning of pleasure.' Wahay hey!



90%

Zonked!

Publisher: Psygnosis
Issue Reviewed: October 1994

Er, not new actually, but when we thought about it properly, the best puzzle game of 1994, um, and so here it is. Head-scratching teasery for all ages, though it should be pointed out that wearing a baseball-cap back-to-front is not cool. Is it, Psygnosis?

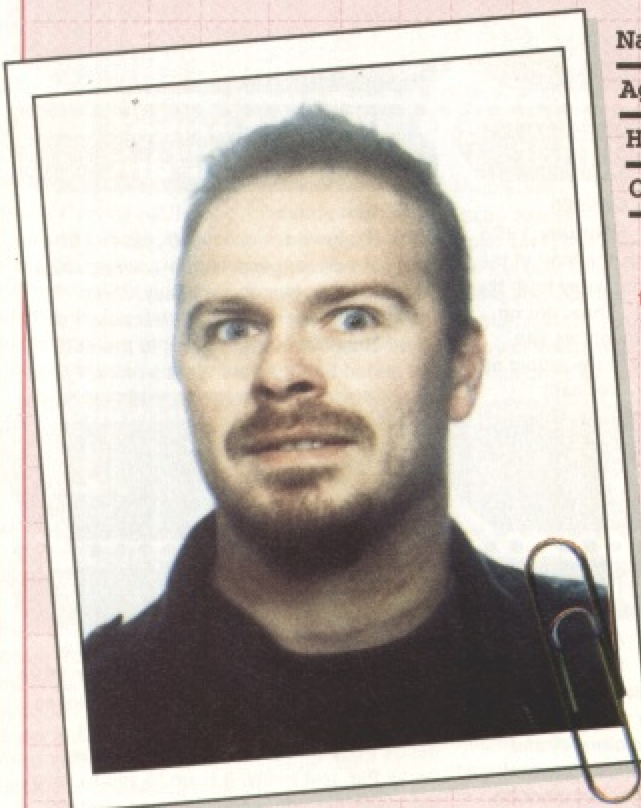


85%

DYSON

THE ELIZA FILES

Welcome to this, the second in our series of profiles, where top Amiga world personalities are first asked medium-daft questions by Dr. Mattford Broughton, and then exposed to our resident piece of psychoanalytical software, Eliza. This month, that bloke in the dreadful intro animation for Tower Assault CD32.

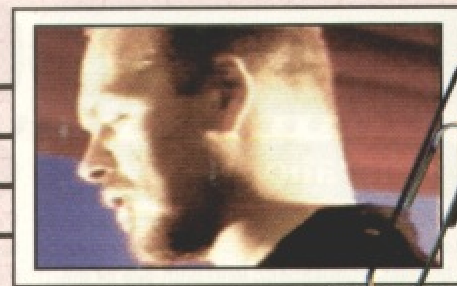


Name: Marcus Dyson

Age: 29

Home: Barnsley, Yorkshire

Occupation: Producer, Team 17



What do you actually do?
Everything and anything really. I spend a lot of time wagging my finger at programmers saying, "No." as well as sitting in the pub thinking up brilliant new concepts for games. I started off with an involved title like 'development co-ordinator' or something, but now I'm just a plain 'Producer'.

What do you hate about your job?
Er... sitting in the pub thinking up brilliant new concepts? No, I can't really think of anything. It has to be said that this is an excellent job.

Is it a pain having to live up to the 'Team 17 legend of quality'?
Yes, most definitely. It's like, some companies could have a fairly crap product that they'll sneak out and no-one will really get too excited about it, but with a Team 17 product, everyone starts chanting "Team 17 are crap, Team 17 are crap. Burn the witches, etc." in some ways it is nice because for as long as the good products are coming out, people are half-sold on your stuff before they've even played it.

And is Martyn Brown and the Team 17 posse still living up to the lager lout image?
Well pretty much, although last night we actually left the pub at five past 10 to much disapproval. Of course, that was because we had a train to catch. And we did get thrown out of a club the night before, 'cos we wouldn't let the staff go home and kept demanding that they continue to serve us, even though we kept taking our pints into the toilet. [Eh? What? — Andy.]

So how did you come to be in the computer games industry?
Well, it's a long and almost interesting story, but... I always wanted to be a rock legend of some sort. Unfortunately I couldn't play guitar, and ended up being a 'rock photographer'. I used to go down to a local gym and try to make up for all the weight I put on swilling beer, and then one day the owner asked me if I'd do some work for him. Cutting the story short, some bloke from a body building magazine saw what I'd done and offered me a job as a photographer on his mag. Thus I became involved in publishing.

And how did you move from photographing huge, bulging sweaty men to the world of Amiga?
Well I'd always been a bit of a record collector, and one day I went out, saw a Rolling Stones album I wanted, and bought it. It was only when I got home and went to slot it in with my other records (which were, rather sadly, stacked in alphabetical order) that I realised that I already had the damn thing. It was at this point I decided it was time to embrace technology and make myself a database. I'd previously owned a Spectrum, a VIC 20, and a Commodore 64, but when I got down the shops, there was this machine called an AMIGA with half a Meg of RAM! Yes! Half a Meg! I'd spent hundreds of pounds upgrading my VIC20 by something like 16K, and here was what I considered a CRAY1. I bought it and had a good sod around with it, using the BASIC programming I'd learnt. When the body building magazine sadly went bust, I wrote off to tons of mags saying that I was an 'experienced publisher bod'. *Amiga Format* employed me as art editor, and I went on to become editor. I moved across to Team 17 through the contacts I'd made during my time on the mag.

What did you enjoy most about working on *Format*?
I enjoyed the contact we had with the public. It was nice to go to shows and have people come up and talk to you. We used to have days specified for reader phone calls, and though production-wise it was a bad thing, it was good fun.

And any bad things? (And might I remind you that you were Andy's boss for a fair while)
Well Andy was actually quite alright to work with. I mean, obviously he was a complete Welsh git, but he was actually quite professional. He seems to be a bit funnier now than he was then. We used to have to cut his text down quite a bit, taking all the jokes out because they made the copy too long. And they weren't funny. At all.

So Marcus Dyson, when you were a kid, what did you want to be when you grew up?
I really wanted to be an astronaut because if you were an astronaut they gave you this brilliant Hewlett Packard machine to take into space. I'm not sure if they took it back off you when you got back to Earth, but if they did, I imagine that explains why so many people go bonkers when they come back — having to give that little machine back. It must be a great loss.

And what about the casual Marcus Dyson? Any hobbies?
Well I'm a bit partial to Snow Boarding, and in fact I'm off to try and break a few legs (hopefully not mine) in a few weeks time. I've also been known to do the odd bit of freelance for a Snow Boarding mag.

Which one of The Beatles would you like to be and why?
Stuart Sutcliffe. Why? Well have you seen that film, *Backbeat*? He gets to sh... [Snip. Er, he gets to 'do it' — Andy.] with an amazingly cute babe. In fact, I think she was the corpse in *Twin Peaks*. Lovely.

Favourite food and drink?
Burgers and beer. Beer and burgers.

And who do you fancy the most, Kylie or Dannii?
Oh definitely. but I'd rather scr... [Oh dear. Er... how about, 'I'd rather sleep with'. — Andy.] Dannii because I think she'd be more dirty. (What, as in 'muddy'? — Haz.).

Hmm. And the capital of Germany?
Er... which one?

No. Sorry — no clues.
Bonn?

No, I'm sorry, It's Berlin — I think you'll find that Germany was unified some while back now. And finally, how many hands am I holding up?
One?

No, none in fact, but thanks for your time. Now I'll hand you over to Eliza. Have fun...

CASE NOTES 002

Eliza is a 'clever' piece of software designed to simulate an open-ended interview. Utilising Freudian psychoanalytical studies, Eliza has been set loose on some of the top 'heads' in the Amiga games world. You now know all about Marcus Dyson, but what will Eliza make of him? Read on.

HELLO. MY NAME IS ELIZA. WHAT'S YOURS?
Marcus Dyson, Esq.

ALRIGHT, MARCUS, WHAT WOULD YOU LIKE TO TALK ABOUT TODAY?
Well, I suppose we should talk about Team 17 games.

WHAT DOES THAT SUGGEST TO YOU?
It suggests that in the near future Team 17 are going to bring out some more Amiga games, dimwit!

I FEEL THAT WE SHOULD BE DISCUSSING YOU, NOT ME!
We are, lamer.

ALRIGHT, CAN YOU TELL ME MORE.
Yes, what would you like to know?

I DEFINITELY WOULD LIKE TO KNOW EVERYTHING.
OK. May I refer you to the Encyclopaedia Britannica

OH, I TO THE ENCYCLOPAEDIA BRITANNICA!
As a cloud!

PLEASE GO ON.
I do.

I'LL BET YOU SOMETIMES DON'T.
You're right, sometimes I don't!

I THINK YOU DO.
Are you trying to start an argument?

IT IS NATURAL TO FEAR THE UNKNOWN.
Maybe, but since I spend most of my time wearing T-shirts that say No Fear on the front of them, I don't always admit it.

YOU SEEM TO BE SUPPRESSING SOME DESTRUCTIVE TENDENCIES.
I am not. I will gladly, and at a moments notice destroy anything you care to mention. Ask Nutts, he used to work in the same office as me.

WHAT MAKES YOU SAY THAT
Well, the fact that he used to work in the same office as me, mainly.

MAYBE WE SHOULD MOVE ON NOW. TELL ME ABOUT YOUR FATHER.
He's dead. Got taken out in level 4 of Cannon Fodder.

PLEASE GO ON.
Well, there was this ammo dump, and papa gave the order to attack. Just as he was about to go in through the window, one of his men, Spiggy Witherspoon I think, threw a grenade through the window, and Blam!, pater was blown from here right past kingdom come.

THERE WERE THIS AMMO DUMP, AND PAPA GAVE THE ORDER TO ATTACK?
In France, or possibly Belgium. Somewhere in Europe, certainly.

VERY INTERESTING, CAN YOU PROVIDE MORE DETAILS?
You calling me a liar?

YOU'RE NOT REALLY TALKING ABOUT ME, ARE YOU?
I bloody am you know. I'm trying to tell you about the tragic death of my dad, and you want corroboratory evidence.

DID YOU HAVE MUCH RESPECT FOR YOUR PARENTS?
My mama was the sweetest woman who ever walked the face of this earth. My dad? He was the roughest toughest son of a bitch, but he always respected my ma, and never laid a finger on her, not even when he came back from his first tour of duty and found her in bed with Mr Grimethorp, and the colliery band.

MAYBE WE SHOULD MOVE ON NOW.
Ok, you're in the driving seat, big boy.

OBVIOUSLY, YOU WOULD ALSO LIKE TO BE IN THE DRIVING SEAT, BIG BOY.
I certainly would. There's nothing I enjoy more than getting behind the wheel of a large automobile. But sometimes, I ask myself, where does this highway go to. And then I say to myself, "this is not my beautiful car." Usually I dump it and burn it out before the rozzers catch me.

I SEE YOUR POINT.
No you bloody don't, you perv.

PERHAPS YOU ARE BEING TOO NEGATIVE.
Yes.

IN WHAT WAY?
The word 'no' is a negative. By simply saying no, you, a dumb computer program, mistook me as being negative. Pant splash.

I UNDERSTAND.
Sure you do.

WHY DON'T YOU?
Do it in the road?

DESCRIBE YOUR RELATIONSHIP WITH YOUR FATHER.
He's dead, so I try and keep well away from him. Must pong a bit by now, I reckon.

SO YOU TRY AND KEEP WELL AWAY FROM HIM?
Did I just say that?

DON'T ASK ME, MARCUS.
Open the pod bay doors HAL.

DO YOU IDENTIFY WITH YOUR PARENTS?
That's an interesting question, do you fancy yourself as a bit of an amateur psychologist?

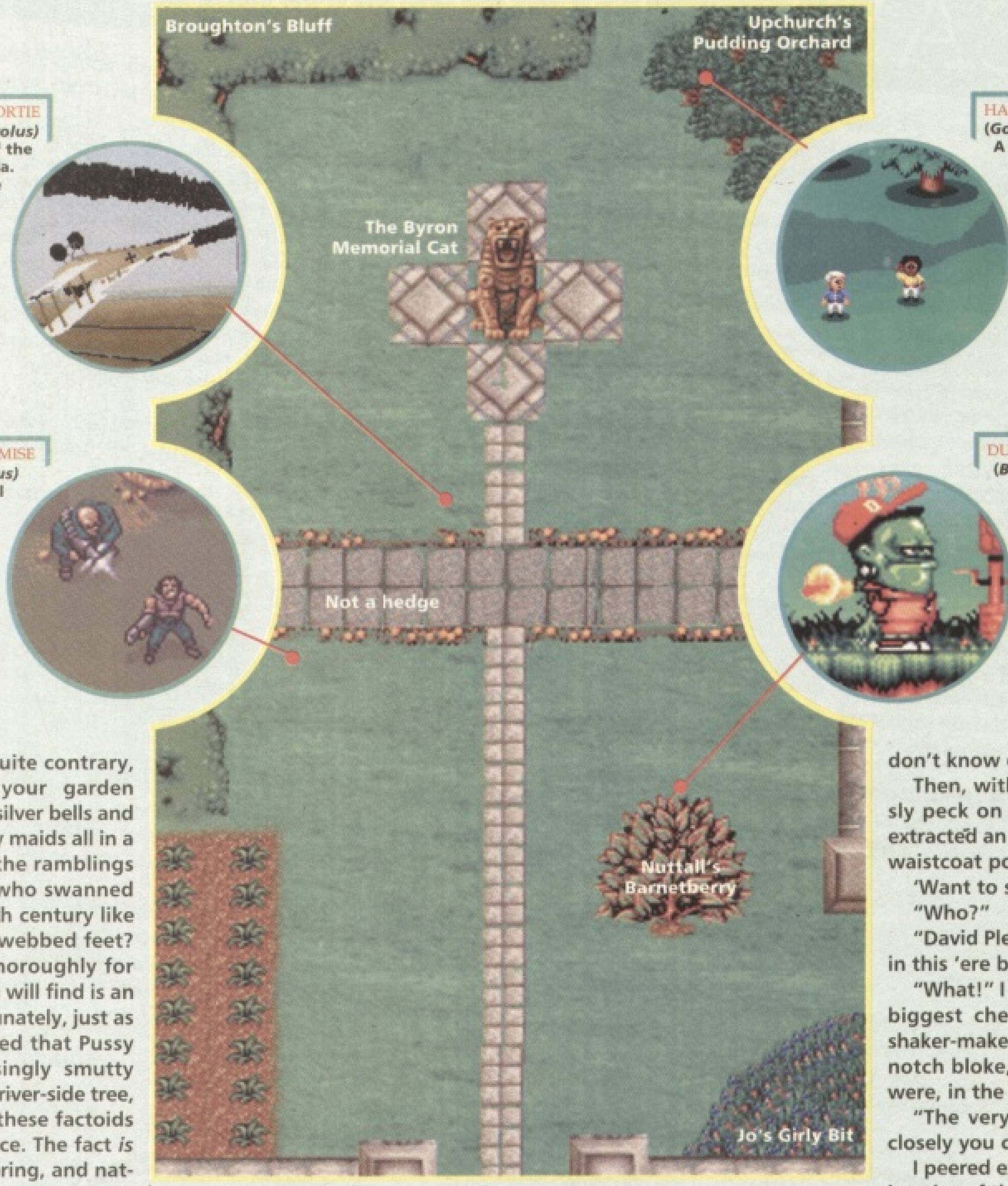
I HOPE YOU HAVE FOUND OUR TALK USEFUL. GOOD BYE.
Oh. Obviously not.

CASE CLOSED

And that brings us to the end of this month's Eliza File, but don't forget to tune in next month, when MicroProse's Jason Dutton will be heard to say, "Let's talk about love…"

with Clay Feet

YOUR GAMING GARDEN



MORNING SORTIE
(Dawnus Patrolus)
A climbing member of the genus Rowan Phlytsimia. This game needs to be planted in the April issue. Its flowers are a burning orange with yellow stamens and smokey black stems.

HARE'S BANE
(Golfus Sensibilis)
A shy and retiring plant which is difficult to cultivate. You will need to persevere with plenty of fertiliser if the *Sensibilis* is to fulfil its latent promise. Prone to attacks from bugs.

PREACHER'S DEMISE
(Chaos Enginus Secundus)
An exotic perennial exhibiting a violent show of colour. Though not flowering until May, the *Secundus* will still provide your garden with plenty of dense coverage.

DUTTON'S STITCHWORT
(BOOUS! BOOUS!)
A pretty looking platformer of the family *Exclusivus Myarsus*. This game is best suited to well shaded areas where it is protected from slightly disgruntled editors.

Mary, Mary, quite contrary, how does your garden grow? With silver bells and cockle-shells and pretty maids all in a row'. Wise words, or the ramblings of a perfumed loony who swanned through the eighteenth century like a big white bird with webbed feet? You may search me thoroughly for the answer, but all you will find is an unpleasant smell. Fortunately, just as our forefathers believed that Pussy Willow was an amusingly smutty name for a substantial river-side tree, I remain hopeful that these factoids are of little consequence. The fact *is* that it is very nearly spring, and naturally all our thoughts turn to matters both haughty and cultural.

It was with my mind full of such trifles, jellies and almond sponge-fingers, that I visited *The One*'s gaming garden yesterday and hob-nobbed yet a while with the simple workmen who cosset its bistered tilth.

"Tell me, simpleton", I began. "Do you ever wonder whether the leaves will return each spring?"

"Er, no zur. We just plants the games, same as ever, zur."

"And what are you doing now?"

"*Worms*, zur."

"*Worms*."

"Ah."

"I see. And what do they do?"

"They kills each other, zur."

"Excellent. And this is..." I asked, gesturing prissily to a particularly blighted looking corner.

"Next Month, zur."

"Next Month?"

"Ah. 'Tis where we tell them there readers what's going to be in the nextly new fangled issue"

"Is it, by crikey!"

"No. 'Tis by one o' them daft big city journalists what takes a long time to say nothin' at all."

"I see. And why is that, then?"

"We don't rightly know zur, but we reckons 'tis on account of he don't know diddly squit!"

Then, with a knowing look and a sly peck on my stoat the gardener extracted an old tobacco tin from his waistcoat pocket.

'Want to see 'un?" he cackled.

"Who?"

"David Pleasance, zur. I keeps him in this 'ere baccy tin."

"What!" I gasped. "Commodore's biggest cheese, prime bacon and shaker-maker, all rolled into one top-notch bloke, a prisoner! A lag, as it were, in the shag?"

"The very same zur. If you look closely you can see his willy."

I peered excitedly into the shining interior of the tin. "But there's nothing there!" I exclaimed.

"Ah. He'll most likely be off negotiating an embryo with them company liquidisers then."

So, finally, we had come to the malapropisms. The last milestones to pass before the gates of the twilit home for the comically senile clang behind us forever. The final sign before the wretched one marked 'The End'.

Dear Mr Newsagent,
Please reserve me a copy of The One every month.
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APRIL ISSUE BLOOMING 28TH MARCH.

ESP Sports Management

PROFESSIONAL FOOTBALL MASTERS 5 VERSION

The Most Innovative Football Management Game Ever.

On the hardest level this very realistic simulation will test you to the limit. See if you've got what it takes to master the professional football league managers job using the most refined game available today.

In 1989 E.S.P. were the first company to create a commercial football management game solely dedicated to the 16 bit computers. Since then, we've been continuously devising new features with the direct consultation of hundreds of management game fans. This winning combination has created the most accurate representation of what football management is all about. Once you try it, you'll realise that the rest have merely been following our numerous leads in this field.

It's impossible to do justice to the hundreds of meticulous refinements included in this game but you will find a large proportion of the most significant below:-

Managers : 1 to 4 Human players, Performance statistics, Manager of the month/season, Pick any team in any division to start with, Automated features to make the game as easy or hard as you like.

League & Cup : Premier 22 teams, Division 1,2 & 3 have 24 teams, Play-offs, Tables. 7 Cup competitions with precise rules (2 legs, extra time, away goal rule, seeded draws, European Cup tables, 5 subs, non-domestic player restrictions etc.)

Games : Yearly fixture/previous list, Week fixtures/results, Results from previous meeting with opponent, a plethora of statistics.

Players : Real life statistics for 94/95 season, updated monthly. Real positions, height, age. Live transfer market, Contract & wage negotiations, Preferred foot (left/right/both), Loans, Injuries, Training, Special talents, Trainees, Goalkeepers (separate skill categories), Defenders, Midfielders, Attackers & Utility, Retirements, Foreign transfers, Unhappy players, Top 10 Hot shots.

Team : Tactics (1000 different combinations), Training, Aggression, Formation allows specific player field settings (Winger, Sweeper etc.).

Club : Sponsorship, Ground improvements, View opponent, Finances.

The Match : Real time scoreboard reporting goals & injuries yellow/red cards, Sound effects, Interventions permitted at any time to change tactics, formations and make subs. Physical graphical penalty participation (optional). Over 80 different referees.

Other : Fast load/save, Printer access, Over 30 options to set various game preferences, User friendly throughout with an excellent instruction book. Personal technical support if required. **SCOTTISH, ITALIAN & GERMAN VERSION 5's** coming soon.

Editor: Allows you to amend various items in saved games. Optional Extra.

Places now available in our 94 manager PBM service and a limited number of Play By Mail operator licenses. Call Us For Further Details.



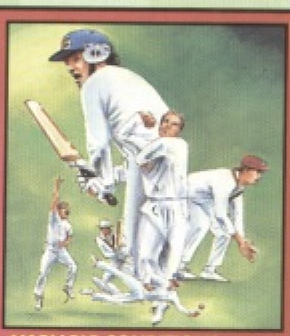
THE PULSE Horse Racing Tipping System

If you want the best horse tipping software that money can buy, then THE PULSE is it. The whole package has been developed by a professional punter. A fact, instantly recognised by many other well informed buyers of this product. The advise contained within the instruction book alone could save you plenty of wasted bets and anyone serious about reducing their losses or increasing their gains could not find a better tool to assist their aim.

• The mystic of horse racing is unlocked with the simple instructions, user friendly program and top class technical support. • In the last Open National Tipping Competition (1991) organised by Racecall this programs predictions came 2nd out of thousands of entries which led to a serious approach from a well know bookmaker, rejected in favour of supporting the public. • A wide range of built in statistics make rating a race a quick and easy job, compared to other available systems. • To keep the program constantly up-to-date monthly updates are recommended . If the general program guidelines fail to break even we send free updates to all entitled purchasers. Prices range from £25 to £40 depending the on length of subscription undertaken. • Specific details on some horses to follow, as recommended by a variety of inside sources is provided with each monthly update. • There's been many reviews in the press and under a variety of scrutinising conditions. All were very positive about the programs ability to perform well and a full summary of the developers results from main meetings since January 1993 is available upon request.

WORLD CUP CRICKET MASTERS

A fantastic graphical and/or tactical representation of Cricket that has been completely written by a traditional fan. You can physically participate with batting and/or bowling or leave it to the computer to automatically handle. See full feature list below:-



PLAYER VARIETY
- Rated on 8 adjustable factors.
- Left and right handed players.
- Range of batting types.
- Editor to amend game stats.
- Bowler types include seam, swing, change and both types of spin with 8 speed levels.

GAME OPTIONS
- 1 Day limited overs or test.
- White or coloured clothing.
- Three Cricket grounds.
- Load/Save game. Skill levels.
- Computer/Human players.

FRIENDLY CONTROLS
- Icon driven with point & click.
- Large 3D scrolling screen covering the entire playing area.
- Mouse controls bowler's line, length, direction field settings.
- Joystick control of batsman's attack level, strokes and running between wickets.

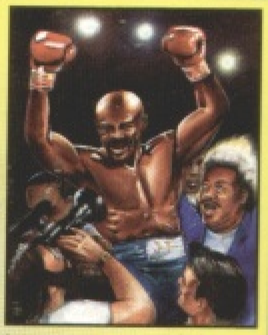
STATISTICS
- Scorecard & bowling analysis.
- Weather and ground reports
- Wagon Wheel
- Manhattan Chart.

VARIABLE CONDITIONS
- Surface and pace of pitch
- Rain, bad light, cloud cover, temperature and humidity.

ANIMATED ACTION
- Sound Commentary.
- Umpire signals.
- All the strokes cut, pull, drive, etc.
- Appeals, dropped catch, run outs.
- Bouncers, wides and no balls.

BOXING MASTERS

A fabulous game which concentrates on the management of up to 3 Heavyweight boxers. It's quite different to most other management style games since it has a high proportion of interaction with computer controlled human personalities. ie. negotiations with other managers, boxer contracts, staff recruitment and publicity events. There are many other conventional tasks for the manager like scouting for new boxers, finance, training and even fight tactics are part of your responsibility: using full arcade action you can participate in your boxers' performance inside the ring itself or, if you prefer, direct them from the ringside. Two player mode available, Sparkling graphics are used throughout the game and full details on the games major concepts follows:-



• The game has 100 ranked boxers with fourteen shown attributes, retirements on age and injury.

• Negotiate fight deals with twenty other boxing managers, arranging the size of the purse, the venue and the date etc.

• Choose any one of ten publicity stunts to pull in the crowds to your fights: press conferences, television, public brawls etc.

• You can appoint and fire a scout, physio, cornerman and a trainer. Training methods include punchbags, speedball, weights, roadwork and sparring.

• Your boxers can fight for World, European or National titles with mandatory defence. • The boxers performance in the ring is shown very graphically.

• A variety of tactics can be utilised during a fight; i.e. punch to the head, the body, inside and numerous time-wasting tactics.

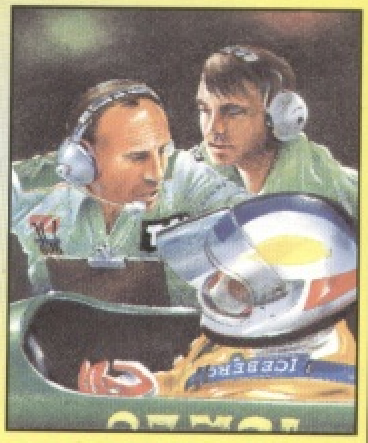
• Fifteen ringside judges each have their own individual scorecards which are shown on the screen as the fight unfolds so that you can measure your fighter's performance. The reality of the fight is increased even more by the powerful sound effects of the crowds presence and the noise of the punches making contact.

• A wealth of statistical data which can be viewed and printed and should cover every desire. • Load and save facility • Comprehensive instruction book.

Formula 1 Challenge VERSION 4.5

This motor racing simulation is an incredibly addictive game for 1 to 4 players that has been developed over a period of years by true fans of the sport. You start the game with just one car & driver with the aim of building your team to win the drivers and constructors championship. All circuits, drivers, teams, car graphics, rules, engines etc., are accurate for the 1994 season and can be updated. Excellent presentation with full sounds effects. The sensational world of Formula One awaits.

- Watch races as they unfold, three levels of highlights.
- Crashes, spins, pile ups, car failures, stop/go penalties.
- Weather changes, fastest & record laps, make pit-stops.
- Four independent levels of difficulty.
- Accurate and detailed graphics of the teams, circuits etc.
- 15 teams, 2 cars per team, 50 drivers with varying skills
- Complete engine and tyre contracts, sponsors.
- Choose tyre compounds, train your pit crew.
- Tune your engines, change wing settings.
- Qualifying, 16 accurate championship circuits
- News section, realistic sound FX, weather forecasts.
- Load/save games, statistics saved, latest FISA rules.
- Full drivers and constructors championships.
- Fully descriptive instruction book.



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